

# HARMONIC KEYS

Vol. 1, No. 5

The Music Magazine for Programming and Mixing

Nov. / Dec. 1986



“Stuart Soroka's *Key West-based trade, Harmonic Keys*, is unmasking a secret that only a few of America's top jocks have known and utilized in the past—the application of mixing with relative and harmonic keys. Applying music theory to mixing records is no longer a mysterious technical marvel to be coveted from a distance, or kept close to the vest. Soroka is challenging complacent spinners to put their abilities where their egos and laurels are, by keeping up with his subscribing jocks who have this new and winning edge at their fingertips. After all, to some, you're only as good as your last mix . . . .”

Casey Jones, HI-NRG Editor Dance Music Report.

# Harmonic Keys Overlay Chart

Whether you decide to adopt the system of mixing in perfect keys, or just use *Harmonic Keys* for ideas for a mix now and then, the fact is — it's a great magazine to have around. And it's really, the only one entirely dedicated to the DJ, programming and mixing.

You will probably notice that when you mix in harmonic keys, you're doing what your best competitor is doing — but you're doing it a lot more consistently, and without the fierce pressure and without the hard work. You eliminate hours of homework and

guesswork. You're precise . . . to the point . . . and fast, in your programming choices and mixes. And it all starts with this chart.

Whatever song is playing, find the appropriate key in the major key or minor key chart. Then move across the line to find the right keys. Remember, it will seem overwhelming at first. It is new to you. And besides you don't have all your records "keyed" as yet. With the back issues, and the next two *Harmonic Keys* special "classic oldies" editions, that problem will take care of itself.

## MAJOR KEYS — PERFECT HARMONY

THIS KEY . . . . MIXES PERFECTLY WITH THESE KEYS

Key of Song	Perfect Fourth	Perfect (Sub-Dominant)	Perfect Fifth (Dominant)	Relative Minor
C Major	C Major	F Major	G Major	A Minor
D Major	D Major	G Major	A Major	B Minor
E Major	E Major	A Major	B Major	C Minor
F Major	F Major	B Major	C Major	D Minor
G Major	G Major	C Major	D Major	E Minor
A Major	A Major	D Major	E Major	F Minor
B Major	B Major	E Major	F Major	G Minor
C Major	C Major	F Major	G Major	A Minor

## MINOR KEYS — PERFECT HARMONY

THIS KEY . . . . MIXES PERFECTLY WITH THESE KEYS

Key of Song	Perfect Fourth	Perfect (Sub-Dominant)	Perfect Fifth (Dominant)	Relative Minor
C Minor	C Minor	F Minor	G Minor	E Major
D Minor	D Minor	G Minor	A Minor	F Major
E Minor	E Minor	A Minor	B Minor	G Major
F Minor	F Minor	B Minor	C Minor	A Major
G Minor	G Minor	C Minor	D Minor	B Major
A Minor	A Minor	D Minor	E Minor	C Major
B Minor	B Minor	E Minor	F Minor	D Major
C Minor	C Minor	F Minor	G Minor	E Major

**HOW TO USE OVERLAY CHART:** Take the key of the song you're playing, find it on the appropriate "minor" or "major" key chart. Follow to the right for "perfect harmony" mixes.

**NOTE:** The harmonic keys can be overlaid but there are other keys you can mix into beyond what appears on this chart. The other type of mix which can provide exciting results is called a **modulation** mix. You merely jump keys suddenly up a HALF STEP or WHOLE STEP on the chromatic scale; i.e., from C Major to D Major or D Major. This type of mix can give quite a tangible lift to the energy on your floor. CAUTION: Do not attempt to overlay basslines in modulation mixes, only rhythm bars of incoming record, making sure the mix is fully completed when the bassline of the incoming record begins. Following the same procedures you can also modulate from a minor to a major key, or vice versa. (C Minor to C Major, or C Major to C Minor, etc.) There are additional keys that can be overlaid in "reasonable harmony." Check Volume 1 Issue 1 for the expanded overlay chart.

If you want to learn the harmonically-compatible keys faster, try to use the chart less, and get in the habit of counting half-steps up the scale. Start with the key the song you're now playing is in, the tonic key, then count up 5 half-steps to the sub-dominant key, and 7 half-steps up on the scale you'll find the dominant key.

### Chromatic Scale

C	C#	D	D#	E	F	F#	G	G#	A	A#	B	C
	D#		E#		F#		G#		A#		B#	
1/2	1/2	1/2	1/2	1/2	1/2	1/2	1/2	1/2	1/2	1/2	1/2	1/2
Step	Step	Step	Step	Step	Step	Step	Step	Step	Step	Step	Step	Step

b = flat # = sharp

# HARMONIC KEYS

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Typography ... Solares Hill Design Group, Inc.  
Printing ..... Key West Press

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DANCE MUSIC AND BROADCAST SERVICES. Domestic  
subscription to HARMONIC KEYS is on yearly basis at the rate  
of \$15 a month. Inquire for bulk or multiple issue discounts, and  
for international subscription rates.

## Harmonic Keys Reader Inquiry

The first in a series of celebrity-oriented questions. Please answer the following:



This is Madonna, but what is she doing here?

- Tired from being so popular, she is trying out a new technique - seat singing.
- Waiting for Sean to be let out on bail.
- Trying to decide if she should give it up. Friends say she's much too young, she oughta live it up.
- Watching Earth's only remaining tape of *Shanghai Surprise*.



Harmonic Keys

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Can you guess who these two are? (Hint: it's not Peaches & Herb, a new lo-cal salad dressing)

- Michael and a pet
- A pet and Michael
- Janet and Michael
- Michael and Diana Ross

Do not, repeat, do not send in your entries. Simply place them in an envelope and stick them in your sock drawer. After about a year, you will forget all about this poll.



The international edition of Harmonic Keys is now available in Australia and New Zealand

If you have any questions regarding the computerized data labels, contact Paul Meany after 1:00 p.m. at (617)481-4739

If Paul is not in, please leave a full message on his answering machine.

## Things Jocks Do

Chart records	(x)
Take all your extra copies	(x)
Dish other DJs	(x)
Mix records by key	( )

If you took a headcount at this point in time, you would not find many DJ's mixing by key, outside of our subscribers. Let's face it. Anything that takes time to understand, learn and practice, is probably not high on the list of a DJ's priorities. The average jock is far too busy being a star.

For a DJ to take on a challenge such as ours, is to readily admit he may not know everything there is to know about mixing — something the average DJ ego just will not admit.

Unique in the world, however, our *Harmonic Keys* subscribers are pioneering a new and far better way to overlay records. Taking that step beyond BPM's to incorporate the other very important basics of music, is a task only a true professional would take on.

Your club may not be the only place in town to hear the preferred alternative of mixing by correct keys. *Harmonic Keys* is available to radio stations across the country. The more progressive radio programmers are finding their stations sound better and the time the audience spends listening to their station increases when discordant seques are replaced by harmonic ones.

The *Harmonic Keys* system has been adopted by the RCS "Selector" computer company that provides software programs to more than three hundred stations. Their "Blender" package enables a subscribing station to have its rotations come up according to the programmers "Hot Clock" categories with tempo, energy, timbre and keys automatically programmed by the computer. We think harmonically controlled radio programming will become a standard in the industry in a few short years, just as it is rapidly becoming in night clubs where the *Harmonic Keys* system is being adopted. Already among our subscribers are WYNY (NBC in NYC), Power 96 (Miami), KSAN (San Francisco) and the Gary Guthrie Classic Hit Stations.

## How to Use *Harmonic Keys*

By Stuart Soroka

There are probably no two DJ's whose format and mixing systems are exactly the same. And there are probably no two subscribers to *Harmonic Keys* whose application of our system are exactly the same. At one end of the scale, one can use the magazine for a mix idea now and then. While at the other end, it is quite possible to go all night with harmonic blends one right after another.

For those who lean toward perfection at any cost, here are a few tips for working with keys with a maximum number of options.

Have as many of your recurrences and classics available (with keys listed). The more records you have with you in the booth, the more options you have choosing a song that will work in key.

Order your records in ascending BPM order from slowest to fastest tempo. But have a notebook or list of all the records available to you. Divide that list into the respective keys, working in chromatic order Ab, A, Bb, B, C, D, Eb major, and so on, and then another list of the minor key songs. In each category, list the respective songs in ascending BPM order. With this system of organization, it's easy to find an appropriate harmonic blend by merely going to the appropriate category on the list.

For example, lets say WORD UP by Cameo is playing (G $\flat$  minor). You merely glance down at your notebook, and see all the G $\flat$  minor songs, and those in B $\flat$  D $\flat$  minor, and A major. And if you find something within one or two BPM's (use the pitch adjusted figure if there is one), what you've got is very likely a hot mix.

There are more options for example, a modulation mix from G $\flat$  minor to G minor (half-step), or from G $\flat$  minor to Ab minor (whole-step). The best modulations are slip-cue (slams) or an overlay where the incoming measures of the song to be overlaid have no musical value (just rhythm overlays) and at the appropriate point where the incoming bassline begins (the G minor chords), quickly dump out of the G $\flat$  minor chords. The result is a lifting of all notes and chords by one half-step. It's an incredible lifting in energy for the dance floor and customers around the

room. But you can also demodulate. Go from G $\flat$  minor to F minor or E minor in the same way, again making sure not to overlay the conflicting basslines as you would in a harmonic blend.

So far, you have eight possibilities of mixing by keys, and still no end in sight. If you check back to our issue #1, note more keys that work in "reasonable harmony" with G $\flat$  minor. They are the perfect fourth and perfect fifth of the relative major, A major, and they are D major and E major.

If there are four "harmonic keys" that work with G $\flat$  minor (again B minor, D $\flat$  minor, and A major), there are eight half-step key alignment options. Four up. Four down. Sound complicated? Not really. The G $\flat$  minor at 116 BPM will mix in key with G minor at 120 to 122 BPM, AND at that higher tempo will also mix with C minor and D minor. It's as if you moved the G $\flat$  minor up to G minor, which you do when you increase the speed, and so everything works with the G minor equivalents at that faster BPM. Likewise, you can do a half-step down mix. G $\flat$  minor at 116 will mix as F minor if you drop the speed to 110-112 BPM, so in addition you can mix into the F minor harmonics, F minor, B $\flat$  minor, and C minor, and Ab major, all at that slower BPM range.

It is admittedly complicated and challenging to go through all those options each time you mix, but if you get stuck for a record that works you do have at least 16 different options. That's a lot of lists to go through in a short time. More and more DJ's are using a personal computer to store record lists. If you instruct your computer of all the alternatives, it will, in seconds, bring up those 16 categories and the workable songs automatically. Any song that would work in the basic *Harmonic Keys*, Modulations and Half-Step Alignments, will flash on your screen, and that has got to be "DJ's Dream Come True." — all the harmonic options on a screen instantly available to you. With this *Harmonic Keys* system and your computer, you can be assured of one thing — a veteran genius in the business may do as well, no one but no one, can or will, in fact, do it any better.

# KEY TERMS DEFINED

by

Doug Shannon, Stuart Soroka  
Joseph Watt, and Michael Kester

## MEASURE

A distinct unit of music with an assigned number of beats. The contemporary disco / dance song almost always has 4 beats to a measure (4/4 time), though rarely songs are done in 3/4 or 6/8 time. Songs are usually built on 8 measure phrases with the chorus containing those 8 measures (sometimes repeated for another 8 measures: 8 + 8), while verses often go 16, 24, or more measures.

## PHRASING

A term used in overlaying records where one mixes in correct musical phrases, or sets of measures. For example, an 8 measure song intro can be neatly overlaid on an 8 measure break.

## TEMPO

That which governs the speed at which musical notes are executed, commonly expressed in the dance music industry as the number of beats per minute.

## PITCH ADJUSTMENT

Some records are speed altered by the record companies before the songs are mastered. *Harmonic Keys* provides you with the information you need to find the accurate pitch or center of the key before the speed was altered. Hence, you see figures like +1.0 or +1.5 PA (Pitch Adjustment). This simply indicates the setting at which the pitch control on the Technics 1200 MK2 turntable must be placed to bring that particular song to its correct pitch. And at that PA setting, you are also given the pitch adjusted BPM (PA BPM). When you mix a song in key you must work with that PA BPM to achieve a harmonically pure mix. You can usually mix within a 1 to 2 BPM differential and still get an excellent mix, but beyond that point a quarter tone, or unpleasant dissonance, sets in.

— PA BPM Pitch Adjusted BPM —  
(See above paragraph)

## CHROMATIC SCALE

A scale of notes encompassing the entire range of notes within an octave in our Western 12-tone system: A♭, A, B♭, B, C,

D♭, D, E♭, E, F, G♭, G. We use flats in referring to the individual notes and keys for simplification of reference, but note that you can also refer to them with the use of sharps: A♯ refers to the same note as G♯, B♯ is the same as A♯, etc. Notes that can be referred to in two ways like G♯ or A♯ are known as enharmonic equivalents. By the way, these notes that can be written as either sharps or flats appear on the piano keyboard as the black notes between the white notes, and are known as accidentals. Again, for simplicity and consistency, we have adopted a policy of calling these equivalent notes by their "flat" names only (i.e. E♭, rather than D♯), and our overlay charts in recent months reflect that change.

## KEY

The key of a song identifies the family of notes that are found in its particular scale. Though the chromatic scale contains 12 different notes from A♭ to G, the individual scale identified with a particular key signature contains only seven different notes. For example, the C major scale contains all 7 different white notes on the piano keyboard: C, D, E, F, G, A, B, whereas the B major scale uses all the black notes, so that five out the seven different notes in its scale are flats.

## MODULATION

A key change which creates a "lifting" of all the music and chords by a measured degree to create further excitement or musical tension in a song. Modulations most commonly raise the key by a half step or a whole step. For example, the C major family of notes can be lifted a half step to D♯ major, or a whole step to D major. A song can also modulate from major to minor, or vice versa.

## MODULATION MIX

You create the modulation in going from one record to another. A C major song can be suddenly changed to a new D major song, either by a clean, effective "slam" or "slip cue", or with the help of a 4 or 8 measure (rhythm only) beginning on the incoming record. (For a perfect modu-

lation, you must remember to never allow the incoming D major bassline to overlap with the outgoing C major bassline.)

## AIRBEATS

A section of music where the strong rhythm drops out, or, in the beginning of a song, before rhythm kicks where "slight" thin rhythm or ticks, or emphasis on certain words in the vocal track are the only indicator of measured rhythm. Airbeats can be used in overlaying — but be careful to overlay accurately or you may have a train wreck when the bassdrum on the second record kicks in.

## CHORD

Three or more musical tones sounded simultaneously, with the lowest tone usually considered the "tonic" or root of the chord.

## BASSLINE

Generally, the lowest tones heard in a musical arrangement, usually played in dance music on a bass guitar or bass synthesizer.

## ARPEGGIO

Sounding the musical tones of a chord in sequence, rather than simultaneously.

## QUARTER TONE

A musical tone that would have a pitch found in between any two half steps in our 12 tone chromatic scale. If two records in the same key are mixed with more than a 1 or 2 BPM differential between them, the pitches can be thrown off into this middle ground, resulting in a strange sour sound, rather than a harmonic mix.

## SYNCOPIATION

Accenting of beats or rhythms in a piece of music that are usually unaccented.

## SAMPLING

The process in which some synthesizers digitally record non-musical sounds such as voices and effects, and play them back in pitch through their keyboards.

## SOME COMMON ABBREVIATIONS YOU WILL FIND ON OUR DATA LABELS:

Synth - Synthesizer  
Sync - Syncopated  
In - Intro  
En - End  
B1 - Break 1  
B2 - Break 2  
Ms - Measures  
Synthair - Synthesized airbeats  
Bass - Bassline  
FX - Effects

# Harmonic Keys Contemporary Dance Music List

## New Domestic Charted Releases and Songs with Chart Potential

BPM	TITLE / ARTIST	KEY	OPEN/CLOSE	BPM	TITLE / ARTIST	KEY	OPEN/CLOSE
65	LOVE YOU DOWN - RFTW	G major	fade	103	C'EST LA VIE - Robbie Nevil	D minor	8 ms. rhythm intro., fade
73	EARTH ANGEL - New Edition	A3 major	fade	103	THIS HOUSE WILL ROCK - The Beast From The East	F major	4 ms. rhythm intro., fade
74	AS WE LAY - Shirley Muldock	A3 major	fade	104	DON'T THINK ABOUT IT - One Way	D minor	8 ms. a capella choral intro.
77	A LITTLE BIT MORE - Melba Moore	B3 major	fade	104	SET ME FREE - Jaki Graham	E3 minor	3 ms. rhythm intro., cold end
85	WHAT BECOMES OF LOVE - Ashford & Simpson	E major	fade	104	ONCE IN A LIFETIME GROOVE - New Edition	E3 minor	fade
90	(FOREVER) LIVE AND DIE - D.M.D.	C major	fade	105	TOUCH ME (I WANT YOUR BODY) - Samantha Fox	A minor	fade
91	CAUGHT UP IN THE RAPTURE - Anita Baker	D minor	fade	105	SACRIFICE - Cyndi Phillips	D3 minor	cold end
92	PASSION AND PAIN - Janice McClain	E minor	8 ms. rhythm intro., fade	105	ONE STEP - K.T.P.	D3 major	cold end
93	CURIOSITY - Oran "Juice" Jones	A minor	4 ms. rhythm intro., a cap. choral, 18 w / rap	105	WALK THIS WAY - Run DMC	opening guitar riff E minor, rest of song C minor, except for repeating guitar riff; E minor to end	cold end
95	LOVE ZONE - Billy Ocean	A minor with C major choruses to end	fade	105	NASTY - Janet Jackson	F minor	fade
96	FREEDOM OVERTSPILL - Steve Winwood	D minor at -0.5	8 ms. rhythm intro., fade	105	CANDYBAR EXPRESS - Love and Money	G major	cold end
96	SLEDGEHAMMER - Peter Gabriel	E3 major	fade	105	PROVE ME RIGHT - Shannon	F minor, intro. in A3 minor	fade
97	LI IS FOR LOVER - Al Jarreau	A minor with E minor bridge to chorus and A major choruses	cold end	106	TYPICAL MALE - Tina Turner	A3 minor with E major choruses; after bridge F major choruses to end	fade
98	THE SOUND OF MUSIC - Falco	E3 minor 'til chorus; F major then back to E3 minor 'til guitar solo; then F major through choruses 'til end break & rap; E3 minor to end	fade	106	MAGIC DANCE - David Bowie	F major intro.; 1st choruses A major; end choruses B major, to percussive end with strips of different keys thrown in to screw you up	cold end
98	EVEN WHEN YOU SLEEP - S.O.S. Band	B minor	fade	106	EVERY LOVER'S SIGN - The Lover Speaks	B minor	2 ms. rhythm intro., fade
100	SUNSHINE SUPERMAN - Indoor Life	D3 minor	cold end	106	NOTORIOUS - Duran Duran	D minor	cold end
100	DON'T STOP THE FEELING - Yarbrough & Peoples	D minor	fade	106	ALL YOU EVER THINK ABOUT IS (SEX) - The Flirts	G3 minor	4 ms. rhythm intro., cold end
101	GENIE - B B & Q	B minor	5 ms. rhythm intro., fade	107	BAMBAATA'S THEME - Afrika Bambaataa	A minor	12 ms. rhythm intro., fade
101	HUMAN - Human League	A3 major	fade	107	AINT NOTHIN' GOIN' ON BUT THE RENT - Gwen Guthrie	B3 minor at -1.0	fade
102	DON'T LET ME DOWN - Contact	B minor	fade				
102	BASSLINE - Mantronix	C minor	cold end				
102	SING OUR OWN SONG - UB40	G3 major	fade				
103	STAY A LITTLE WHILE, CHILD - Loose Ends	A minor	fade				
103	MISUNDERSTANDING - James (D-Train) Williams	C minor	1 ms. rhythm intro., fade				

BPM	TITLE / ARTIST	KEY	OPEN/CLOSE	BPM	TITLE / ARTIST	KEY	OPEN/CLOSE
107	RUMORS - Times Social Club	C minor	fade	112	PARANOIA - The Art of Noise	E minor	cold end
107	CAN'T WAIT ANOTHER MINUTE - Five Star	D minor intro, verses and guitar solo, G# minor kick, break, and choruses to end	fade	112	SEXY - Klymaxx	A minor	fade
107	FACTS OF LOVE - Jeff Lorber	E# minor	2 ms. rhythm intro, fade	113	CRAZY - Jesse Johnson	E# minor	1 ms. rhythm intro, cold end
108	THE RAIN - Oran "Juice" Jones	C minor	8 ms. rhythm intro, fade	113	CRACK KILLED APPLEJACK - General Fane	E minor	fade
108	TOO MUCH OR NOTHING - General Public	D major	12.5 ms. rhythm intro, cold end	113	GOTTA SEE YOU TONIGHT - Barbara Roy	E minor	fade
108	GOLDMINE - Painter Sisters	G# major	6 ms. rhythm intro, fade	113	FALLING IN LOVE - Spill	B# minor	4 ms. rhythm intro, fade
109	COUNT YOUR BLESSINGS - Ashford & Simpson	A major	fade	114	MATCH MADE UP IN HEAVEN - Jill	G minor	8 ms. rhythm intro, fade
109	CAN'T GIVE HER UP - Skipworth & Turner	B minor	cold end	114	TALK TO ME - Chico DeBarge	A# minor	cold end
109	GOOD THINGS COME TO THOSE WHO WAIT - Noyobe	D minor	4 ms. rhythm intro, fade	114	CELEBRATE - Subject	C minor	4 ms. rhythm intro, fade
109	FALLING IN LOVE (JH-OH) - Miami Sound Machine	D major	cold end	114	GRAVITY - James Brown	D minor 'til after break; E minor instrumental solos, ends D minor	cold end
109	I'M NOT PERFECT - Grace Jones	E# minor	fade	114	DANCE YOUR WAY OUT OF THE DOOR - Sharon Dee Clark	F major	cold end
109	JODY - Jerraine Stewart	E minor	cold end	114	100% PURE PAIN - O'Ji Brown	G# minor; modulates all over constantly	fade
109	RAGE HARD - Frankie Goes to Hollywood	E minor; choruses mod. from B ms. G# minor, to 4 ms. A# minor to end	cold end	114	DO YOU WANT IT BAD ENUFF - Jenny Burton	C major	8 ms. rhythm intro, fade
109	MUSIQUE NON STOP - Kraftwerk	E minor	32 ms. rhythm intro, cold end	114	ROOM WITH A VIEW - Jeffrey Osborne	C major at -1.5	4 ms. rhythm intro, fade
109	POINT OF NO RETURN - Ny Shozz	F major	fade	115	OOPS, OH NO! - Cerrone & Latoya Jackson	A# minor w/ G# major choruses, A# minor to end	fade
109	U AND ME 2 NITE - Deja Vu	G minor	fade	115	SOMEBODY - Brilliant	D minor	cold end
110	I'LL TAKE YOU ON - Hanson & Davis	A minor	fade	115	OUTSIDE IN THE RAIN - Gwen Guthrie	G minor	fade
110	HUNGRY FOR YOUR LOVE - Hanson & Davis	E minor	fade	115	MIDAS TOUCH - Midnight Star	G minor	8 ms. rhythm intro, cold end
110	JEALOUSY - Club Nouveau	B# minor	4 ms. rhythm intro, fade	115	WILD AND FREE - The Dazz Band	G minor	cold end
110	YOU GOT THE LOVE - The Source w/ Candy Station	D minor	fade	116	SOWETO - Jeffrey Osborne	A minor	cold end
110	ONLY A BREATH AWAY - Patti Austin	D major	fade	116	WAS THAT WHAT IT WAS - Pet Shop Boys	A minor	fade
111	KINDNESS FOR WEAKNESS - The Cut	C minor	fade	116	BABY LOVE - Regino	A major	fade
111	ONCE BITTEN TWICE SHY - Vesta	C minor	8 ms. rhythm intro, fade	116	ARTIFICIAL HEART - Cherille	B minor	fade
111	WOMAN OF THE WORLD - Double	D major	6 ms. rhythm intro, fade	116	DON'T HOLD BACK - Bumper to Bumper	B minor	16 ms. rhythm intro, fade
112	YOU'RE MY LAST CHANCE - 52nd Street	B minor at -0.75	fade	116	HONEY TO A BEE - Tina B	C minor	cold end
112	DESIRE - Randy Crawford	C major	4 ms. rhythm intro, cold end	116	SUMMERTIME, SUMMERTIME - Nocera	C minor	fade
112	DANCE PARTY - Eddy Grant	D major at -0.5; brass interludes; B minor	fade	116	CROSS THE BORDER - Icehouse	D minor	5 ms. rhythm intro, fade
				116	NON-STOP - Skiyy	D minor at -0.5	fade

BPM	TITLE / ARTIST	KEY	OPEN/CLOSE	BPM	TITLE / ARTIST	KEY	OPEN/CLOSE
116	HOW CAN WE BE WRONG - Travis	E minor	fade	120	JUMP IN YOUR DANCE - Raze	A minor	cold end
116	WISER AND WEAKER - Deniece Williams	F major	fade	120	UNFAITHFUL SO MUCH - Full Force	B minor	cold end
116	WORD UP - Cameo	G3 minor	fade	120	TRUE BLUE - Madonna	B major	10 ms. rhythm intro., fade
116	COME GET MY LOVE - Tommy Boy	E3 minor	fade	120	OPPORTUNITIES - Pet Shop Boys	C minor, end mod. to C# minor 16 ms. after last break to end	cold end
116	PAIN IS SO CLOSE TO PLEASURE - Queen	B3 minor at -2.0, kick into B major, breaks and end in B3 minor	fade	120	THANK YOU - Phillip Bailey	D3 major	fade
116	GOIN' TO THE BANK - Commodores	D minor	7 ms. rhythm intro., cold end	120	NAIL IT TO THE WALL - Stacy Lattisaw	D minor, after break; mod. to E3 minor	cold end
117	YOU ARE EVERYTHING - James (D-Train Williams)	C major intro., then D minor	8 ms. rhythm intro., fade	120	BRAND NEW LOVER - Dead or Alive	G3 major	fade
117	HOW MANY LOVERS - Anthony and the Camp	D3 minor at +1.0	cold end	120	A WAY - The Bachelors	G minor	fade
117	SWEET AND SEXY THING - Rick James	D minor	fade	120	I'M A MAN - Jimmy Lion	E3 minor	12 ms. rhythm intro., fade
117	FOREVER AND A DAY - Rick James	E3 minor	fade	120	CONTROL - Janet Jackson	E3 minor	cold end
117	BEAT OF LOVE - Regina	E3 major, mod. to D3 minor after break 2	fade	121	SHACKLES - R.J.'s Latest Arrival	A3 minor	fade
117	SAMPLE THAT - Bang Orchestra	F minor	cold end	121	SPECULATION - Colonel Abrams	A3 minor at +2.0	fade
117	SAMPLES - Bang Orchestra	F major	32 ms. rhythm intro., cold end	121	BOY TOY - Tia	B3 minor	8 ms. rhythm intro., fade
117	TIME KEEPS MOVIN' ON - Calvin	B minor	13 ms. rhythm intro., fade	121	LOVE CAN'T TURN AROUND - Farley "Jackmaster" Funk	B3 minor	cold end
118	NEW BEGINNING - Bucki Fizz	A major	36 ms. rhythm intro., cold end	121	MEMORIES - Carolyn Harding	B minor	fade
118	RUTHLESS PEOPLE - Mick Jagger	1st 18 ms. C minor, then B minor verses, C minor choruses; bridge into break; B3 major with C minor break and trumpet solo with C minor choruses to end	fade	121	DON'T YOU TRY IT - Raww	D3 minor	fade
118	WHITE STORM IN THE JUNGLE - Sandy Marton	E minor	cold end	121	SO FAR SO GOOD - Sheena Easton	D3 major intro. and verses, with F major choruses and breaks to end	cold end
118	IN THE HEAT OF A PASSIONATE MOMENT - Princess	E minor	4 ms. rhythm intro., fade	121	SOMEBODY LIKE YOU - Sylvester	G minor	fade
118	NIGHTMARE OF A BROKEN HEART - C-Bank	G minor	cold end	122	DREAMTIME - Daryl Hall	opens 4 ms. A3 major, then C major 'til last choruses mod. to D major	fade
118	BIZARRE LOVE TRIANGLE - New Order	B3 major	fade	122	NOBODY'S BUSINESS - Billie	A minor	fade
119	I'VE BEEN LOSING YOU - A-ha	D minor	1 ms. rhythm intro., fade	122	(I WANT TO GO TO) CHICAGO - R.T. & The Rockmen Unlimited	A minor	fade
119	DON'T BREAK MY HEART - So-fie	E3 minor	fade	122	HIGHER - Moses Tyson, Jr.	E minor, except 'Higher' choruses G minor; E minor choruses to end	cold end
119	TAKE ME AS I AM - Erotic Exotic	E major	fade	122	THORN IN MY SIDE - Eurythmics	D major choruses and end in C major	fade
119	SUCH A FEELING - Young & Co.	D minor	4 ms. rhythm intro., fade	122	SHE DON'T WANT YOU - Sequal	G minor	fade
119	HOUSECALLS - Nicole	G minor	12 ms. rhythm intro., fade	123	LOVE CAN'T TURN AROUND - Philly Creem	B3 minor	fade
119	JACK THE GROOVE - Raze	G minor	cold end	123	VICTORY - Kool & The Gang	B3 minor	2 ms. rhythm intro., fade
				123	ICH LIEBE DICH - Trans-X	B3 major	fade



BPM	TITLE / ARTIST	KEY	OPEN/CLOSE	BPM	TITLE / ARTIST	KEY	OPEN/CLOSE
123	SO GLAD - Pepper Watkins	B minor	1 ms. + bits, rhythm intro, fade	131	SUMMER OF LOVE - 8-52's	E♭ major	8 ms. rhythm intro, cold end
124	REACTION - Rebbie Jackson	E minor at +2.0	fade	132	MARCIA BALIA - Rita Mitsouko	A minor, end phrases C major	cold end
124	DOWN AND COUNTING - Claudia Bory	E minor	12 ms. rhythm intro, cold end	132	BUT NOT TONIGHT - Depeche Mode	D major	cold end
124	DANCIN' IN MY SLEEP - Secret Ties	F major	cold end	132	OH YEAH - Yello	E♭ minor	fade
124	DON'T LET ME BE THE ONE - Nu Shooz	B minor	8 ms. rhythm intro, cold end	132	TWO OF HEARTS - Stacey Q	F minor	fade
125	HOW MANY HEARTS - Evelyn Thomas	A♭ major	cold end	133	SATURDAY NIGHT - Lauren Grey	E minor	2 ms. rhythm intro, cold end
125	MISSIONARY MAN - Eurythmics	B♭ minor	fade	133	LANDSLIDE - Crisette	C major at +1.5	fade
125	FINGERTIPS - Sparks	B♭ minor	fade	133	WE CONNECT - Stacey Q	A♭ minor	fade
125	MUSIC YOU CAN DANCE TO - Sparks	B major	fade	134	CRAZY OVER YOU - Desire	G♭ major	56 ms. rhythm intro, fade
125	DIAL MY NUMBER - The Back Bag	D major	fade	135	PRIVATE NUMBER - The Jets	D minor	fade
125	COMON EVERY BEATBOX - Big Audio Dynamite	E♭ major	cold end	136	YOUR LOVE (IS ALL I NEED) - Carol Hahn	G♭ minor	4 ms. rhythm intro, cold end
125	JUMPIN' JACK FLASH - Aretha Franklin	G♭ major	15 ms. rhythm intro, cold end	136	A QUESTION OF TIME - Depeche Mode	G minor	15 ms. rhythm intro, fade
126	DIAMOND GIRL - Nice & Wild	A♭ minor	cold end	137	GET READY - Robin Stanley	intro, 16 ms. F major, then D minor, with D minor break and F major bridge into D minor choruses to end	16 ms. rhythm intro, cold end
126	I CAN'T TURN AROUND - J.M. Silk	A♭ minor	1 ms. rhythm intro, fade	138	WILD WILD LIFE - Talking Heads	A major	7 ms. rhythm intro, cold end
126	DON'T STAND SO CLOSE TO ME - The Police	G major, verses in C minor	10 ms. rhythm intro, fade	138	CRY FOR LOVE - Iggy Pop	A minor	fade
126	SUBURBIA - Pet Shop Boys	C minor; C major choruses and end	8 ms. rhythm intro, fade	139	DANCE WITH ME - Alphaville	A minor	fade
126	HEAVEN - Until December	A minor	cold end	139	MY BLUE HEAVEN - David Antebi	E♭ major	8 ms. rhythm intro, cold end
127	WORLD DOMINATION - The Belle Stars	A minor	cold end	140	HEARTACHE ALL OVER THE WORLD - Elton John	A♭ major; B♭ major break and end	fade
127	I KNOW YOU LOVE ME - Tina Turner	D minor	3 ms. rhythm intro, fade	140	YOU'RE SO STRONG - Mental as Anything	G major; D minor break; choruses and end D major	cold end
127	CAN'T LIVE WITHOUT YOUR LOVE - Suzy Q	E♭ minor	fade	141	HIT THE ROAD JACK - Shellish Chambers	A♭ minor	fade
128	MORE THAN PHYSICAL - Banananama	D♭ major	fade	141	HIP TO BE SQUARE - Huey Lewis and The News	E major	9 ms. rhythm intro, fade
126	OH NO IT'S U AGAIN - Cherelle	B minor, but breaks begin with B ms. G♭ major	fade	143	PLAYING WITH THE BOYS - Kenny Loggins	A major; break and choruses to end F major	20 ms. rhythm intro, fade
129	EVERYBODY HAVE FUN TONIGHT - Wang Chung	E major	fade	143	IF YOU BE MINE - Keep It Dark	A major	fade
129	TIME AFTER TIME - Paul Parker	G major	cold end	144	YOU KNOW I LOVE YOU ... DON'T YOU!	C minor	fade
130	SPANISH HARLEM - Ben E. King, Jr.	E major	8 ms. rhythm intro, fade	184	TO BE A LOVER - Billy Idol	C major	fade
131	LASER LIGHT - Latin Lover	B♭ minor	cold end	194	HAPPY HOUR - The Housemartins	B♭ major, verses in 188	fade
131	LOVE IN THE SHADOWS - E.G. Daily	C major with C minor choruses to end	fade				
131	DON'T LEAVE ME THIS WAY - Communards	D♭ major intro, and verses; B♭ major chorus and break; end choruses mod. to C major					

# Top 40 Harmonic Sets

At *Harmonic Keys* we provide you with this and other "Harmonic Set" pages, but not with the idea of doing your work for you. Some of the following sets are provided as a guide and inspiration for the type of harmonic combinations that can be made. You probably can do better yourself. The sets are there for you to use to brighten up your own programming, as an alternative to those slow times when one just can't get started, and as a reference for mixing ideas. In almost any other profession, it is considered a necessary routine to be aware of what's going on about you. A journalist wouldn't even think about covering a story or writing a newscast without reading other papers, or monitoring other news broadcasts to see what's going on in the world. Even the talent in more artistic fields do better themselves if they get a feel of what others may have contributed. We at *Harmonic Keys* believe the "Harmonic Sets" provide our subscribing DJs with that perspective in the field. We will continue to highlight the work of some of the best professionals at the top clubs so you will know what's going on and share some fresh and original mixes and ideas with your dancers. We think everyone will be better off for your effort and ours.

BPM	SONG	KEY
74	AS WE LAY - Shirley Murdoch	A♭ major
73	EARTH ANGEL - New Edition	A♭ major
	Slam out of SHIRLEY MURDOCK'S COLD END into NEW EDITION	
101.5	HUMAN - Human League	D♭ major
	Slam out of NEW EDITION as fading begins, on beat with correct phrasing, into HUMAN LEAGUE	
105	ONE STEP - K.T.F.	D♭ major
104	CANDY GIRL - New Edition	A♭ major
105	NASTY - Janet Jackson	F major
	Overlay last part of NEW EDITION with first 24 measures of JANET JACKSON, cut out sharply at 24 measures.	

BPM	SONG	KEY
105	ONE STEP - K.T.F.	D♭ major
105	SACRIFICE - Cyndi Phillips	D♭ minor
	Start overlay with rhythm kick in SACRIFICE continuing 12 measures until main punch.	
105	TYPICAL MALE - Tina Turner	A♭ minor; ends F major
105	YO' LITTLE BROTHER - Nolan Thomas	D minor
	Overlay 8 or 16 measures of very end of TINA after the modulation to F major with first appropriate 8 or 16 measures of NOLAN THOMAS.	
98	SOUND OF MUSIK - Falco	E♭ minor
102	SING OUR OWN SONG - UB 40	G♭ major
	Mix at end Break or after when key returns to E♭ minor in FALCO, going into UB 40.	
105	ONE STEP - K.T.F.	D♭ major
105	JUST AN ILLUSION - Imagination	G♭ minor
	Trainwreck or flawless - that's up to you. Not the easiest mix going into IMAGINATION. Best overlay begins with rhythm kick in IMAGINATION.	
102	BASSLINE - Mantrance	C minor
105	WALK THIS WAY - Run DMC	E minor
109	POINT OF NO RETURN - Nu Shooz	F major
	(1/2 step alignment mix.)	
107	RUMORS - Times Social Club	C minor
108	THE RAIN - Oran "Juice" Jones	C minor
111	GIVE ME THE NIGHT - George Benson	F minor
113	HOOKED ON YOU - Sweet Sensation	F minor
116	POP GOES MY LOVE - Freeez	F minor
116	SUMMERTIME, SUMMERTIME - Nocera	C minor
	Overlay thinner end of FREEEZ with first 16 measures of NOCERA	
115	CAN'T FAKE THE FEELING - Geraldine Hunt	C minor
108	THE RAIN - Oran "Juice" Jones	C minor
105	WALK THIS WAY - Run DMC	E minor
	(1/2 step key alignment. Keys work harmonically when you adjust speed to align beats; i.e. B minor to E minor.)	

BPM	SONG	KEY
109	JODY - Jermaine Stewart	E minor
109	CAN'T GIVE HER UP - Skipworth & Turner	B minor
110	GET DOWN ON IT - Kool and the Gong	E minor
112	GOOD TIMES - Chic	E minor
109	CAN'T GIVE HER UP - Skipworth & Turner	B minor
115	MIDAS TOUCH - Midnight Star	G minor
	(A nice 1/2 step alignment mix if you can live with the energy drop.)	
115	UNDER THE INFLUENCE - Vanilly	D minor
	Overlay for days, or at least 1 minute. Start early in Break of MIDAS TOUCH and continue at least to the end of break.	
109	RAGE HARD - Frankie Goes to Hollywood	E minor
109	LOVE COMES QUICKLY - Pet Shop Boys	B minor
	Overlay 32 measures or more gradually cross-fading into LOVE COMES QUICKLY.	
109	LOVEBOY - Billy Ocean	G♭ minor
113	MATCH MADE IN HEAVEN - Jill	G minor
	Overlay 16, 24, or 32 measures later in thin break of LOVEBOY. (1/2 step alignment mix, keys match when tempos align.)	
115	SOMEBODY - Brilliant	D minor
116	LOST IN MUSIC - Sister Sledge	D minor
	For the courageous who readily concede good music existed even before 1980.	
116	WORD UP - Cameo	G♭ minor
120	NAIL IT TO THE WALL - Stacy Lattisaw	D minor
	(1/2 step alignment into NAIL IT.)	
120	THE MEN ALL PAUSE - Klymaxx	D minor
116	NON STOP - Sky	D minor
114	GRAVITY - Janis Brown	D minor
	Begin overlay where hard rhythm kicks in GRAVITY.	
113	MEDICINE SONG - Stephanie Mills	D minor
116	WORD UP - Cameo	G♭ minor
119	DOUBLE DUTCH BUS - Frankie Smith	B♭ major
	(1/2 step alignment mix.)	

BPM	SONG	KEY
115	WILD AND FREE - Dazz Band	G minor
117	HOW MANY OVERS - Anthony & The Camp	G+ minor
(FA 119, 1/2 step alignment.)		
120	DON'T STOP TIL YOU GET ENOUGH - Jacksons	B major

116	SUMMERTIME, SUMMERTIME - Nocera	C minor
118	IT'S NOT TOO LATE - Sezal	G minor
Overlay 16 or 24 measures or more beginning with arpeggiated synthesizer opening of SEZAL. Try that overlay 8 measures before the break in NOCERA (the set with the vocal "summertime, summertime" chart).		
119	SUCH A FEELING - Young and Company	D minor
118	DR. BEAT - Miami Sound Machine	D minor

116	DON'T HOLD BACK - Bumper to Bumper	B minor
116	FOR TONIGHT - Nancy Martinez	B minor
118	BABY'S IN THE MOUNTAIN - Peter Goodwin	B minor
Admittedly a bizarre program choice but it may work for you.		
120	MAN SIZE LOVE - Klymaxx	B major
When rhythm resumes after dead end pause near end of PETER GOODWIN, overlay the "Let's Go to the Mountain" sets with the very beginning of KLYMAXX and continue it to the end.		

110	JEALOUSY - Club Nouveau	B+ minor
116	HOOKED ON YOU - Sweet Sensation	F minor
115	ALL HUNG UP - Angela	C minor

120	NAIL IT TO THE WALL - Stacy Lattisaw	D minor; ends E+ minor
120	CRUSH ON YOU - The Jets	E+ minor
A sweet little mix would be to overlay last 16 measures of NAIL IT before COLD END with first 16 measures of THE JETS.		
124 (PA)	DIAMOND GIRL - Nice 'N' Wild	A+ minor

Overlay last 32 measures of JETS with first 32 of DIAMOND GIRL.		
124	DANCING IN MY SLEEP - Secret Ties	G+ major
123	FOUND A CURE - Ashford & Simpson	D+ major
(You will need to boost treble and ride drum speed warble when mixing into FOUND A CURE.)		
122	CELEBRATION - Kool & The Gang	A+ major
Overlay about 24 measures in FOUND A CURE gradually crossfading into KOOL.		

BPM	SONG	KEY
124	REACTION - Rebbie Jackson	E minor
120	TRUE BLUE - Madonna	B major
(1/2 step alignment mix - C major to E minor, see Vol. 1, Issue 1, for expanded overlay chart.)		

126	GIVE ME JUST A LITTLE MORE TIME - Angela Clemmons	D major; ends F major
120	TRUE BLUE - Madonna	B major
This sequence works as a 1/2 step alignment when ANGELA modulates to F major near end. (Note: the reverse - Madonna to Angela will not do as perfect a match harmonically, but it does sound good too.)		
124	CRY JUST A LITTLE - Shakin' Stevens	E major
Near MADONNA end - bring in at low level to mix out quarter during drop SHAKIN' STEVENS speed just a split second before kick point and lose MADONNA quickly.		

135	PRIVATE NUMBER - The Jets	D minor
129	EVERYBODY HAVE FUN TONIGHT - Wang Chung	E major
(1/2 step alignment.)		
127	VENUS - Banarama	A+ minor
121	SPECULATION - Colonel Abrams	A+ minor
(1/2 step key alignment.)		
124	DANCING IN MY SLEEP - Secret Ties	G+ major
122	CLUBA - Gibson Brothers	E+ minor

126	DIAMOND GIRL - Nice 'N' Wild	A+ minor
126	I CAN'T TURN AROUND - J.M. Silk	A+ minor
128	MORE THAN PHYSICAL - Banarama	D+ major
Near end of J.M. SILK, one inch from inner groove where "I can't..." samples begin, overlay the beginning of BANANARAMA and continue to end.		
127	CAN'T LIVE WITHOUT YOUR LOVE - Su-Z	E+ minor
134	IF LOOKS COULD KILL - Pamela Stanley	E minor
(1/2 step key alignment mix.)		

## Additional Top 40 Sets Supplied by Randy Dethman The Cove, Atlanta

BPM	SONG	KEY
112	ONE STEP CLOSER TO YOU - Gavin Christopher	F minor
117	PAIN IS SO CLOSE TO PLEASURE - Queen	B+ minor (intro and break) B major vocals
Only overlay 4 ms. rhythm intro of QUEEN.		
120	TRUE BLUE - Madonna	B major
(overlay MADONNA only on QUEEN's vocal or mix will sour.)		
121	SONG IN MY HEAD - M+M	D+ minor
127	I'M READY - Kano	A minor
(1/2 step alignment - pitched down, I'M READY becomes A+ minor. Start KANO during 3rd measure of M+M's break, and overlay, overlay, and overlay.)		
127	WORLD DOMINATION - The Belle Stars	A minor
127	VENUS - Banarama	E minor
138	CRY FOR LOVE - Iggy Pop	A minor
136	YOUNG MEN DRIVE FAST - The Quicks	A minor (PA + 2%)
138	WILD WILD LIFE - Talking Heads	E major in; A major out
(Overlay intro during break in "Young Man" and no discord will result. Also, using the LP version of "Wild Wild Life" gives you a much simpler intro.)		
210	NEUTRON DANCE - Pointer Sisters	E minor
210	STIR IT UP - Patti La Belle	D major
204	WALK LIKE AN EGYPTIAN - The Bangles	B minor

### ULTIMIX 6

WORLD DOMINATION — The Belle Stars  
 EVERY LOVER'S SIGN — The Lover Speaks  
 DON'T LEAVE ME THIS WAY — The Communards  
 NOIZ WITHOUT WORDS — Jesse's Gang  
 ROOM WITH A VIEW — Jeffrey Osborne  
 TOUCH ME (I WANT YOUR BODY) — Samantha Fox  
 I'D RATHER SPEND THE BAD TIMES WITH YOU THAN  
 SPEND THE GOOD TIMES WITH SOMEONE NEW — Thelma Houston  
**To order this latest Ultimix Set call: (919)294-7145**

# Keys to the House

The following list of records and their keys was sent to us by Maths Palmgram from Sweden. "House" music is hot & b / funk amalgam that originated in Chicago and is now enjoying popularity in other urban centers. "House" is also a Chicago-based record label, and actual House 12"s are indicated with an asterisk.

BPM	SONG	KEY
112	EVERYTIME WE TOUCH - Loretta Sinclair	A minor
114	TALK TO ME - Chico De Barge	A <sup>+</sup> major
115	BACK TO THE SCENE OF THE CRIME - The Incredible Mr. Freeze	C minor
115	WILD AND FREE (Re-Mix) - The Dazz Band	G minor
* 116	MOVEMENT (House Version) - Movement	G minor
* 116	MA FOOM BEY - Cultra Vibe	D minor
116	DON'T LET IT BE CRACK - Caswell	A <sup>+</sup> minor
116	MAKING MONEY - Kym Yancey	B minor
116	EDUCATION - Abdul Tariq	G minor
117	ROBOT GIRL - Was Not Was	B <sup>+</sup> minor
117	HEY BOY - Tammy Lucas	D <sup>+</sup> minor
117	HOW MANY LOVERS - Anthony and the Camp	D <sup>+</sup> minor
117	WHAT I LIKE - Anthony and the Camp	E <sup>+</sup> minor
117	MUSIC IS THE KEY - J. M. Silk	A <sup>+</sup> minor
117	LET YOUR BODY GO - Leather and Lace	A <sup>+</sup> minor
* 117	IT'S O.K., IT'S O.K. - The Force	G <sup>+</sup> minor
117	NEVER GIVE UP - White Knight	D minor
117	DONNIE - The B	B minor
* 117	L.O.V.E. M.J.A. - The Dazz Band	E major
* 117	YOU CAN DO IT - Michaelangelo	C minor
118	PEOPLE OF ALL NATIONS - Shawn Christopher	C minor
118	MYSTERY OF LOVE - Fingers Inc.	G major
118	NIGHT FLIGHT - Lilian	B <sup>+</sup> major
* 118	HOTHOUSE - T-matic	C major
* 118	MOVE - Farmboy	E minor
118	IT DOESN'T REALLY MATTER - Zapp	G major
118	WE CAN'T GO ON WITHOUT LOVE - Gil Silverbird	A <sup>+</sup> major

BPM	SONG	KEY	BPM	SONG	KEY
119	SHADOWS OF YOUR LOVE - J. M. Silk	G <sup>+</sup> minor	121	DON'T YOU TRY IT - Rowe	D <sup>+</sup> minor
* 119	SUCH A FEELING - Young & Co.	D minor	* 121	GODFATHER OF HOUSE - House People	D minor at -1.0 (PA, 119)
119	STAND BY - Sequel	B minor	* 121	WE'RE ROCKING DOWN THE HOUSE - Adonis	E minor at +1.0 (PA, 123)
119	NAIL IT TO THE WALL - Stacy Latshaw	D minor	* 121	MOVE YOUR BODY - Marshall Jefferson	E minor
* 119	JACK THE GROOVE - Raze	G major	* 121	JACK THE HOUSE - Femme Fian	B minor
* 119	7 WAYS - Hercules	E minor	* 121	CRAZY - Arrogance	B <sup>+</sup> minor
* 119	NEVER LET YOU DOWN - Jerry McAllister	A <sup>+</sup> minor	* 121	LOVE CAN'T TURN AROUND (Re-Mix) - J. Funk / J. Saunders	B minor
* 119	WHAT YOU MAKE ME FEEL - Liz Torres	C minor	122	CHICAGO - R.T. and the Rockmen Unlimited	A minor
* 119	WHAT DOES IT TAKE - Mink	E minor	122	YOU'VE BEEN MESSIN' AROUND - Bam Bam	E minor
* 120	WHEN YOU HOLD ME - Master C & J	D <sup>+</sup> major in; C major out	* 122	I FEAR THE NIGHT - Tyrone	A <sup>+</sup> minor
120	SAMPLES (House Mix) - Bang Orchestra	F minor	* 123	I'VE LOST CONTROL - Sleepy D.	E minor
120	THE NATIONAL ANTHEM - Beat Freaks	E minor	124	NO WAY BACK - Adonis	C minor
120	SPECULATION - Colonel Abrams	A <sup>+</sup> minor	* 125	I CAN'T TURN AROUND - J. M. Silk	A <sup>+</sup> minor
* 120	ELECTRIC BAILE - Master Fian	A minor	128	SATISFACTION - Clayton Savage	B major
121	JACK YOUR BODY - Steve "Silk" Hurley	A <sup>+</sup> minor			



Maths Palmgram, Musician and Audio Engineer helps figure Keys and Beats per Minute for Harmonic Keys House Records from his Stockholm Studio.

# BOB'S CORNER

## CLEAN UP YOUR BOOTH

by Bob Lawson

As this is my first column for *HARMONIC KEYS*, I am going to introduce myself. My name is BOB LAWSON, owner & Chief Engineer for SOUNDTEQUE INTL. in Ft. Lauderdale, Florida.

The purpose of this section is to help you, the DJ's, who normally wear more than one hat when working for clubs, either due to a lack of money in the club or just "controlled cost control" on the part of the owner.

You all know that you must be the backbone of the club, and are many times called upon to repair, install, modify and service the lighting/sound and sometimes even the video.

I will give you some extra help, shortcuts if necessary, and normal maintenance of the equipment you use. I will also answer any written-in questions in the following months' issue, or any special problems that you may have.

This month is quick and to the point! CLEAN UP YOUR BOOTH FIRST. Dirt destroys equipment/records and makes your job harder. Dirt and the damage that it causes can clog filters on power amps and add extra heat retention to all phases of your electronics in the booth. Dirt, and its next cousin, dust, can cause your turntables to drag if it gets into the motor and direct drive system of your turntable. It can cause the turntable to speed up and down at its own pace, thereby knocking off the most perfect of mixes.

Any accumulation of dust on your needle/cartridge, can add years of wear to your most cherished records.

### CLEANING POINTS TO REMEMBER:

1. At least once per month, lift turntable platter by inserting two fingers and lifting straight up. Any angle of plate can knock off the alignment of the pilot bearing and cause possible further damage.

Once the platter is removed, take a cloth dampened with only regular alcohol, no water, and clean well the bottom edge of the platter and leading edge of base of turntable. Do not get anything into the direct drive system. Remember no oil/silicone base fluid should be used on any of your control features of the turntable

or anything else in the booth. After cleaning, re-assemble the turntable in reverse.

2. If you clean your electronics, remember that you always draw the dirt from the direction it was drawn in. (Reverse of the airflow.) If the units have washable filters, wash in lukewarm water mixed with 1/6 part of ammonia. This cleans and prevents static electricity buildup, also a barrier to further dirt.

3. Clean all fan blades. If your equipment has fans, remember to disconnect the plug before attempting to service.

4. Needles should only be cleaned with a camel's hair brush or similar material. Clean in reverse of the tracking of the record. Do not use your fingers, nor blow

on needle. You have acids and oils in your hands that can, over a period of time, dull and sometimes loosen the actual glue that holds the tip to the stylus.

Blowing on the needle leaves a coating of moisture that, when the record is played, can act as a water base compound and cut into the surface of the record.

### SO, for the world of dirt:

REMEMBER, most of you spend most of your waking hours in that DJ booth, so treat it better than home. Keep it neat and clean. Make it easy on yourself. And of COURSE! make your MGR proud of you and wonder what the heck is going on, & what you are up to?!

If you have a particular problem, write in to *HARMONIC KEYS* to my attention.

Next month: little unknown facts about the needles & cartridges you all use, their types and care.

TILL NEXT TIME, GOOD TUNES.

## RAZORMAID

### Issue 10!

TITLE /ARTIST	BPM	KEY
THE LATE SHOW - Beat Girl	110	B minor
ALL THE ANIMALS - Secession	112	E♭ minor
PLANET NINE - Nick John	128	E♭ minor
WE SHALL CLEANSE THE WORLD - Revolting Cocks	132	B minor
BE MY . . . POWERSTATION - St. Che	99	D♭ minor
ART OF FASHION - Moskwa TV	139	D minor
SEX ME, TALK ME - Berlin	122	E major
SOMEONE LIKE YOU - Sylvester	118	G minor

To order this latest Razormaid set call (415)695-9600

# New Import Releases (High Energy Euro-Disco)

BPM	PA	TITLE / ARTIST	KEY	OPEN/CLOSE	BPM	PA	TITLE / ARTIST	KEY	OPEN/CLOSE
88	89	FOREVER LIVE AND DIE - OWD	C major at +0.5	fade	118		* DON'T CRY - Ken Laszlo	A major	fade
93		NEXT GENERATION - Alphaville	C minor		118		* REFLEX ACTION - Louise Thomas	B minor intro., end- break and end; first break G3 minor and verses mod. from G major to B3 major to A major	cold end
96	95	FREEDOM OVERSPILL - Steve Winwood	D minor at -0.5	8 ms. rhythm intro., fade	118	120	START THAT FEELING - Sugar Shake	D minor intro. and break at +1.5 with F major choruses to end	fade
105		TOUCH ME - Samantha Fox	A minor	fade	118		DON'T WAKE ME UP - Y.D. Taber	E minor	cold end
105		SINFUL - Pete Dinklage	C major	fade	118		MICHAEL - Seclusion	E major	fade
107		AGAIN - Da Piano	opens in E minor, fades in C# minor, but has many quick interval modulations	fade	118	116	HEARTBREAK HOTEL - C.C. Catch	G minor at -0.5	cold end
108		SHOT IN THE NIGHT - Saphir	F minor	4 ms. rhythm intro., fade	118		NIGHT CITY - Secret Service	A minor	8 ms. rhythm intro., fade
109		U.S.S.R. - Eddy Huntington	C minor	cold end	119		LOS NINOS DEL PARQUE - Two of China	B3 minor	cold end
110		JOHNNY JOHNNY - Lala	E minor	slow intro., fade	119		* RUN TO ME - Tracy Spencer	B major	fade
111	109	E.S.P. - Hazzel Dean	intro and choruses C minor at -0.5, verses A minor, C minor end	cold end	119		STEPPIN UP - Alesis	C minor	fade
111		INDIO - Flexy Summer	D minor with F major choruses, D minor break and F major choruses to end	6 ms. rhythm intro., cold end	119		HEART TO HEART - Patty Devick	D minor	fade
111		MEMORIES - Rose	E minor		119		MY LOVE, MY LIFE - Patty Ryan	D minor	fade
112		UNIVERSAL DADDY - Alphaville	C minor	6 ms. rhythm intro., fade	119		DON'T YOU GO AWAY - Creative Connection	F minor	fade
112		DON'T WALK - The Big Supreme	C major	fade	119		YOU'RE MY FIRST, YOU'RE MY LAST - Linda Jo Rizzo	F minor	fade
113		ATLANTIS IS CALLING - Modern Talking	E3 minor with G3 major verses	fade	120		DO YOU REALLY NEED ME - Si Si Caps	A minor	fade
114		I'M YOUR LOVER - Joe Yellow	B minor	fade	120		LOVING AGAIN - Thomas T.	E minor	fade
114		SECRETS - Albert One	G minor with B3 major choruses	cold end	120	119	WHITE STORM IN THE JUNGLE - Sandy Marton	E minor intro., break, and end; mods. to C# minor for "raps"	fade
114		WALK IN MY SHOES - Hazzel Dean	G minor	cold end	120		ACTIVATE MY HEART - Meccano	E minor	fade
116		ONLY ONE - Tom Hooker	E minor	fade	120		BRAND NEW LOVER - Dead or Alive	G3 major	fade
116		YOUNG HEARTS RUN FREE - Candi Staton	F major	acapella intro., then 8 ms. rhythm, cold end	120		FREEDOM - The Winners	16 ms. G major, mod. to G minor	fade
117		DOCTOR FOR MY HEART - Grant Miller	B minor	cold end	120		PURE JOY - DAF	G3 major	4 ms. rhythm intro., fade
117		DON'T LOSE YOUR HEART TONIGHT - Joy Peters	C minor	cold end	120		FREEDOM - The Winners	G minor	1 ms. rhythm intro., cold end
117		STRANGE TALK - Watching The News	D major	cold end	121		WIND OF CHANGE - Fred Ventura	F minor	fade
118		NEW BEGINNING - Bucks Fizz	A major	36 ms. rhythm intro., cold end	122		RESTLESS HEARTS - People Like Us	E minor	cold end

BPM	PA	TITLE / ARTIST	KEY	OPEN/CLOSE	BPM	PA	TITLE / ARTIST	KEY	OPEN/CLOSE
123		* SEXY GIRL - Sabrina	C minor	fade	130		DOWN DOWN ROMEO - Meccano	D minor	fade
124		PLAYBOY - David Lyne	A minor	fade	130		SEX SYMBOL - Man 2 Man	F major, mod. to G major after 1st break	cold end
124		COMMUNICATE - Microchip League	A minor	cold end	130		LIVING ON VIDEO - Trans-X	G minor	fade
124	126	DON'T LET ME BE MISUNDERSTOOD - Santo Esmeraldo	Bb minor at +2.0	fade	130		BACK TO YOU - Crystal in the Pink	A major	1 ms. rhythm intro, fade
124		* GYPSY QUEEN - Gipsy & Queen	Bb major	fade	131		LOVE IN THE SHADOWS - E.G. Daily	C major with C minor choruses to end	fade
124		SMILE - Why Not	C minor	1st 26 ms. drums and FX fade	131	133	LANDSLIDE - Croisette	C major at +1.5	fade
124		ANOTHER DAY COMES - Kiki Dee	C minor	cold end	131		* DON'T LEAVE ME THIS WAY - Communards	D major intro, and verses, chorus and break B major, end choruses C major	fade
125		* TO BE OR NOT TO BE - Jock Hattle Band	A minor	fade	131		I'M ON FIRE - Salico	E minor intro; song kicks into C major with an E minor bridge into the end break and 4 ms. of E minor before the cold end	cold end
125		* HOW MANY HEARTS - Evelyn Thomas	A major	cold end	131		TRADING LOVE - Florence	G major	fade
125		ESCAPE INTO FREEDOM - Chase	C minor	cold end	132		TWO OF HEARTS - Stacey Q	F minor	fade
125		GIVE ME UP - Michael Fortunati	D major, [instrumental bridge starts with 4 ms. F major]	fade	133	137	RIGHT BY THE MOON - K. Barre	G minor at +2.0	cold end
125		GIVE ME YOUR LOVE - Suley Ferre	C minor	8 ms. rhythm intro., cold end	134		PISTOL IN MY POCKET - Lana Pella	A minor	fade
125		STAY WITH ME TONIGHT - Patty Ryan	C minor	fade	134		FANTASY - Bonaventura	B minor	fade
125		I WAS MADE FOR LOVIN' YOU - The Nasty Boys	E minor	fade	134		* THE NIGHT - Sheeray	G minor with A major choruses to end	cold end
125		DELIVERANCE - People Like Us	E minor	8 ms. rhythm intro., fade	135		* SHAKE - Erika	A minor	fade
126	129	DIHARD LOVER - L. Imperial / P. Cowley	Db minor +2.0	fade	135		* TIGER BAY - Francine Kirsch	A minor with C major choruses to end, but ends on E major chords	18 ms. rhythm intro., fade
126		COMET 059 - Why Not	C minor	fade	135	133	QU'EST-CE QUE C'EST - Splash	Eb minor at -1.0	8 ms. rhythm intro., cold end
126		LIFE DANCE - Sonia Belolo	C major	cold end	136		* THE CALLING - Ken Heaven	F minor at +0.5	fade
126		TOM TOM - The Nasty Boys	Eb minor	fade	137	133	RADIOACTIVITY - Laser Cowboys	Db minor at -2.0	FX intro., cold end
126		SHY SHY SUGARMAN - Jack's Project	F minor open, mod. to G minor end ends A minor	fade	137		GIMME THE LOVE - Kinky Go	G minor	fade
126	130	* LOVE SPY - Mike Mareen	G minor at +2.0	cold end	137		CLASSIC DANCE - Orient Affair	Bach intro.; D minor, then A minor	cold end
127		NOCHE a BAHIA - Cioa Fellini	A minor	fade	138		* DISENCHANTED - Communards	F minor	fade
127		FLY TO ME - Aleigh	C minor	fade	138		HURTS - Boytronic	C minor	fade
128		STARTING OVER - CynDi Cee	C minor	cold end	140		THE ART OF FASHION - Moskwa TV	D minor	2 ms. rhythm intro., cold end
129		* TIME AFTER TIME - Paul Parker	G major	fade	141		* I NEED A LOVER TONIGHT - Carni Cole	F minor	cold end
129		DON'T PRETEND TO KNOW - Topps	D minor	cold end	146	144	YOU'VE GOT SOMETHING TO SAY, SAY IT RIGHT - Ross	B minor at -1.0 til instrumental break at end, then A major to cold end.	cold end
130		I AM ALIVE - Saphir	C minor	cold end					
130		* BOOM BOOM - Paul Lekakis	B minor, except demodulates to Bb minor for last 12 ms.	fade					
130		DANCE YOUR LOVE AWAY - Michael Prince	D minor	fade					
130		* THE MAIN ATTRACTION - Yoh-yo	D minor	cold end					

\* denotes DMR Hi-NRG TOP 40 listing

# HI-NRG Harmonic Supersets

BPM	PA	SONG	KEY
131		LANDSLIDE - Croisette	C major
131	134	BABY, WE'RE GONNA LOVE TONIGHT - Line	C major
134		PISTOL IN MY POCKET - Lana Pelly	A minor
136		GET READY - Robin Stanley	D minor
137		GIMME THE LOVE - Kinky Go	G minor
138		GOT TO GET TO YOU - Charade	G minor
130		BE WITH YOU - Sylvester	G minor
126	129	LOVE SPY - Mike Mareen	G minor
130		THE MAIN ATTRACTION - Yah-Ya	D minor
130		DOWN, DOWN ROMEO - Meccano	D minor
128		SEX SYMBOL - Man 2 Man	F major; ends G major
127		CAN'T LIVE WITHOUT YOUR LOVE - Su-Z	E+ minor
129		WE CLOSE OUR EYES - Go West	E+ minor
131		DON'T LEAVE ME THIS WAY - Communards	D+ major in; ends C major
130		I'M ALIVE - Saphir	C minor
131		LANDSLIDE - Croisette	C major
131		LOVE IN THE SHADOWS - E.G. Daily	C major to C minor
131		MY BABY'S BABY - Liquid Gold	C major

Overlap last 24 measures of E.G. DAILY with first 24 measures of LIQUID GOLD.

131		DON'T LEAVE ME THIS WAY - Communards	D major in; C major out
133		SECLUSION - Shawn Benson	F major
134		DON'T TURN AROUND - The Riots	F major
137		GET READY - Robin Stanley	D minor
Overlap 24-32		measures in the main break.	
138		BOOGIE WOOGIE DANCING SHOES - Claudio Barry	D minor
139		DANCE WITH ME - Alphaville	A minor

Super long overlay (1-2 minutes) over second half of instrumental break in CLAUDIO BARRY.

BPM	PA	SONG	KEY
138		RUNAWAY - Tappis	D minor
132		SATURDAY NIGHT - Lauren Grey	E minor
Modulation mix — out of RUNAWAY break			
131		ANGEL - Madonna	E minor
Dead Cold out of SATURDAY NIGHT into cold opening of ANGEL.			
125		FINGERTIPS - Sparks	B+ minor
126		DON'T GO - Yaz	B+ minor
128		MORE THAN PHYSICAL - Bananarama	D+ major
131		SUMMER OF LOVE - B-52's	E+ major
131		DON'T LEAVE ME THIS WAY - Communards	D+ major in; C major out

## Casey's Favorite Mixes

BPM	SONG	KEY
140	YOU'RE SO STRONG - Mental as Anything	G major; ends D major
144	ANGEL IN MY POCKET - One to One	D major (-1.0)
131	DON'T LEAVE ME THIS WAY - Communards	B+ major; end C major

## Randy Dethman from The Cove in Atlanta

Randy "Spike" Dethman was DJ'd at many Atlanta clubs, but for the past four years his home has been The Cove. In addition to being a regular contributor to *Harmonic Keys*, he and fellow Cove DJ, Aron Siegel have produced several remixes, many of which have appeared on *Hot Tracks* subscription re-mix service.

BPM	SONG	KEY
120	BRAND NEW LOVER - Dead or Alive	G+ major
125	MUSIC YOU CAN DANCE TO - Sparks	B major (4th) (P.A. = 122)
(Watch out for the extra 2ms. in Sparks' intro)		
119	BIZARRE LOVE TRIANGLE - New Order	B+ major
(Pitched up to match Sparks' BPM, New Order becomes B major)		
122	BODY ROCK - Maria Vidal	E+ major (4th)

BPM	PA	SONG	KEY
131		LOVE IN THE SHADOWS - E.G. Daily	
136		YOUR LOVE - Carol Hahn	E major
(1/2 step key alignment mix)			
Begin long overlay in instr. end sequence of E.G. DAILY with opening of CAROL HAHN.			
136		PARTY ALL THE TIME - Eddie Murphy	D+ minor
138		WITHOUT YOUR LOVE - Cur Glass	D+ minor
126		DIAMOND GIRL - Nice n' Wild	A+ minor
126		I CAN'T TURN AROUND - J.M. Silk	A+ minor
128		MORE THAN PHYSICAL - Bananarama	D+ major
About 1" from end grooves in J.M. SILK exactly where "I can't" vocal riffs begin, overlay beginning of BANANARAMA and continue until J.M. SILK ends.			
127		CAN'T LIVE WITHOUT YOUR LOVE - Su-Z	E+ minor
134		IF LOOKS COULD KILL - Pamela Starley	E minor
(1/2 step key alignment mix)			

BPM	SONG	KEY
131	LOVE IN THE SHADOWS - E.G. Daily	C major; end C minor
118	NEW BEGINNING - Bucks Fizz	A major (+2.0)
123	ICH LIEBE DICH - Trans-X	B+ major (-2.0)
125	FINGERTIPS - Sparks	B+ minor (-3.0)
124	GIPSY QUEEN - Gipsy & Queen	B+ major
123	ICH LIEBE DICH - Trans-X	B+ major



BPM	SONG	KEY
123	ICH LIEBE DICH - Trans-X	B+ major (5th)
126	I FEEL LOVE - Donna Summer	C major
(Pitched down Donna becomes B+ major)		
129	TIME AFTER TIME - Paul Parker	G major (5th)
128	LOVER TO LOVER - Joe Yellow	E minor (Relative minor)
129	EVERYBODY HAVE FUN TONIGHT - Wang Chung	E major
(Overlay during "Lover to Lover's" break)		



# "Can You Do My Wedding?"

By Larry Rodkin  
aka Lawrence of Florida

The girl comes up to your booth. She says your music is great, and wants to know if you could do her wedding. You, being the suave person you are, respond, "Of course! When is it?" And that's when the trouble begins.

Most weddings are on Saturday evening — one of your club's busiest nights. Will the manager really let you off? Who will take your place? What records will you bring to the wedding? (You really can't take them from the club . . . after all, what will your "sub" use on that night?)

Assuming that all the "problems" have been solved (fat chance), the question you're faced with is . . . How to do the wedding? "No problem," you think to yourself, "after all, you've been to weddings; you just play the music and keep the crowd happy." If that's what you think, you'd better think again. Because doing a wedding is a science unto itself. It takes skill, a strong personality and a strong stomach (for those polkas or a Barry Manilow "standard" that Aunt Martha wants to hear!)

Having done over a hundred weddings in the past year (and hundreds more since we started in business in the 70's), Lawrence of Florida is considered somewhat of an expert in handling "the most important time in a couple's life" — the wedding reception. While no two weddings will be the same, here are some general guidelines to use.

## The Wedding Ceremony

The wedding invitation says that the ceremony is to begin at 7:30, and you're supposed to provide music. Plan to arrive at the hall, church, etc., allowing enough set up time to begin music at 7:15. Usually we use **The Wedding Album** (RCA XRL 5038) or **Wedding Music** (MCA 27080) as pre-ceremony music. Sometimes the bride or groom will request another song. Our rule is simple — play the request unless it destroys the mood of the ceremony, (ZZ Top's "Legs" shouldn't be played . . . at least not 'til later in the evening). The wedding "church-like"



music continues until all members of the bridal party (except the bride) have entered and taken their proper positions. Then "Here Comes the Bride" (Wagner's Bridal Chorus from "Lohengrin") announces the bride's entrance. The music slowly fades out as the bride approaches the clergyman, judge or notary who is performing the actual ceremony.

We always check with the person officiating to find out his or her final words (i.e. "You may kiss the bride" or "I now present Mr. & Mrs. John Doesmith"); this allows us to play the proper music (Mendelssohn's Wedding March from "A Midsummer Night's Dream") as the newlyweds leave "the altar." Normally this song continues until the bride & groom have left the immediate area.

## The Cocktail Hour

Whether you provide music for the ceremony or just the reception, the cocktail hour is always a "limbo" situation. The guests always arrive before the bride & groom, who are still with the photographer. During this time we try to use a combination of mellow rock, soft jazz and other "light" sounds and standards.

## The Reception

This is the heart of it all . . . the fun . . . the dancing . . . the traditions!

At Lawrence of Florida, we begin the reception with the formal introduction of the bridal party. For background music for the introduction, we like Chuck Mangione, Paul Stockey's The Wedding Song, a big band medley or a special selection chosen by the bride and groom.

Introduce the bridal party in the following order:

- 1) parents of bride
- 2) parents of groom
- 3) flower girl and ring bearer
- 4) bridesmaids and groomsmen (ushers)
- 5) maid or matron of honor and best man
- 6) bride and groom.

Occasionally, grandparents are added (usually after parents).

Regarding the maid/matron of honor . . . if she is single, use "maid," if married use "matron." (We used to say "maid" if she was a virgin, but that theory has been dead for years.)

After the formal introduction, the couple dances to "their song." At the end of this article is a partial list of "first songs" that have been used over the past few years. During the first song(s) we ask the rest of the bridal party to join the bride and groom. To get everyone up, we often say, "There is an old belief that for every couple that joins the bridal couple during their first song(s), they will have 1 year of happiness (or 2 or 5 depending on the number of guests). So we ask that everyone honor (John and Renee) in wishing them many years of happiness." This "forces" the guests to get up and dance . . . and getting them up is what it's all about.

Usually after the first song(s), the guests are served champagne for a toast that is given by the best man.

During the meal, we go back to soft sounds — mellow rock and light jazz. After the meal — or between the soup/salad and main course — we pick up the tempo. A dance classic like "Celebration" is always a winner.

Even though it may be "corny," we often do "The Hokey-Pokey" and/or "The Chicken Dance" to get everyone charged up . . . and the crowd, especially parents or grandparents, love it.

Other "sure winners" are, "The Twist," "Twist and Shout," "Hooked on Swing," and "I Heard It Through The Grapevine." If a Johnny Mathis song ("Misty" or "Chances Are") doesn't get the quiet ones up, you're in deep trouble.

#### General Comments

We know that music can "make or break" any affair, whether it's your wedding, a company party, or any other function. That's why we say, "We don't play records, we play an audience." This simply means that we vary our music to reflect the tastes and moods of the wedding party and its guests. The music for the wedding reception itself should be a pot-pourri and will vary with each individual wedding. One couple may prefer "Top 40," while another couple may be "Nostalgia Buffs" and want to hear the music of the '50's and '60's, and yet another couple may prefer the "Soft Pop Sounds". Very often the parents have an influence on the musical choice . . . which may include big band, cha-cha and other standards. Of course, you can also include a variety of ethnic songs, such as a tarantella, a hora or a polka.

#### The Traditions

The garter toss, "Daddy's Little Girl," etc. . . . Look for this in our next installment.

#### An Important Note!

Make sure you get directions to the hall or hotel where the reception is being held. That sounds obvious, but we had an occasion where the bride's mother, who lived out of the area but was in South Florida to plan the wedding, told us the reception would be at the Holiday Inn just west of the expressway in Boca Raton, Florida. We checked with the hotel, the mother meant to say the Holiday Inn near the Turnpike (Toll Way), not the Holiday Inn near the Expressway, which is approximately five miles away. And **both**

Holiday Inns are located on the same street. By the way, several guests went to the wrong hotel, too.

#### About The Author

Larry Rodkin, better known as Lawrence of Florida, owns a music and entertainment company in Coral Springs, Florida, just west of Fort Lauderdale. His disc jockeys work in various clubs, from nostalgia ('50's and '60's), to hot contemporary dance clubs. The DJ's/emcees that work his private parties are trained before going out and handling a wedding or other ceremonial parties. He is available for private consultation and advice. He can be reached at 10191 West Sample Road, Coral Springs, Florida 33065. (305) 755-0500.

## The First Dance

Traditionally, at the beginning of the wedding reception, the bridal couple has their first dance as "man and wife."

Many couples have asked us for suggestions for their "first dance." Listed below are some songs that have been used over the past year. Remember . . . there is no right or wrong song . . . just choose a

song you like, it doesn't have to be from this list. We do suggest, however, that the song be slow . . . this will allow your photographer and friends to capture "the precious moment" of the first dance.

If you have any questions, please call us — 755-0500 (days) or 971-3033 (evenings).

You Are — L. Richie	Evergreen — Streisand
Just You & I — Rabbitt & Gayle	Just The Way You Are — B. Joel
You Are My Lady — F. Jackson	Three Times A Lady — The Commodores
Anniversary Waltz — Various	Always & Forever — Heatwave
Truly — L. Richie	All My Life — K. Rogers
Can I Have this Dance for the Rest of my Life — A. Murray	Greatest Love Of All — W. Houston
Lady — K. Rogers	Lady of My Life — M. Jackson
You Send Me — S. Cooke	We've Only Just Begun — Carpenters
Nobody Loves Me Like You Do — A. Murray	All of You — Iglesias & Ross
	Endless Love — L. Richie & Ross

# MICK'S PICKS

Well, it appears to be that time of the month again, and perhaps it's because Christmas time is approaching, but it seems as if I've come across an inordinate amount of good stuff this time around.

## DOMESTICS

O.M.D.  
**(FOREVER) LIVE AND DIE**  
A+M (US) 12" SP-12202  
90 BPM; C major

This is a Tom Lord-Alge remix of the import reviewed last month, and he has taken an already wonderful song and reworked it brilliantly to give it its maximum dancefloor potential: \*\*\*\*

Debbie Harry  
**FRENCH KISSIN'**  
Geffen (US) 12" O-20575  
98 BPM with a cold end; G major

At first I was turned off by the title, and then by the impossibly dumb chorus that keeps repeating it. And then there's the melody which had me on the verge of pulling out my Club Med pop-beads. But by the third listening, I was hooked. A bland song, but with an arrangement and production that are so strong that this can't fail to be a dancefloor winner. Bravo, Seth Justman: \*\*\*\*

Hubert Kah  
**LIMOUSINE**  
MCA (US) 12" 23646  
100 BPM; B $\flat$  major, with final choruses in C major

And the hits keep right on coming! Slow eurobeat with an r & b chorus and lots of great synth space sounds in the mix. I don't know who this guy is, but it sure sounds like he knows what he's doing. High energy at a low tempo: \*\*\*\*  $\frac{1}{2}$

K.T.P.  
**ONE STEP (The Phil Harding Remix)**  
Mercury (US) 12" 888 158-1  
106 BPM; D  $\flat$  major

My favorite record of last month is reworked here. The wonderful "Media Mix" from the original domestic 12" is recouped with Phil Harding's mix which is light and bubbly — quite different and equally good: \*\*\*\*  $\frac{1}{2}$

The Lover Speaks  
**EVERY LOVER'S SIGN**  
A+M (US) 12" SP-12208  
106 BPM with a cold end; B minor, with verses in D major

A good album track greatly improved in this extended mix, and the kind of tune you wish would make the Top 40: \*\*\*\*  $\frac{1}{2}$

Kraftwerk  
**MUSIQUE NON STOP**  
Warner Bros. (US) 12" O-20549  
108 BPM with a cold end; E $\flat$  minor at -1.0 on the Technics 1200 (PA BPM: 107)

Electronic minimalism pared to the bone. Kind of fun though, and with a sound all its own. Plus, overlaying a few of the "Boing Ping Boin Tschak's" from the beginning of this record onto almost anything in the same beat range, will bring new life to something you have played to death: \*\*\*\*

General Public  
**TOO MUCH OR NOTHING**  
L.R.S. (US) 12" 23683  
108 BPM with a cold end; D minor

The slow tempo of this record is unusual for these boys, but the sound is all



K.T.P.

their own. This is hard-hitting dance music that would mix well into progressive, DOR, or even high-energy sets. There are some nice mix-out phrases at the end of the extended mix, too: \*\*\*\*

Frankie Goes To Hollywood  
**RAGE HARD (Remix)**  
Island (US) 12" DMD 987 (Promo)  
109 BPM; E minor with choruses that mod. from 8 ms. G $\flat$  minor to 4 ms. A $\flat$  minor; end break: 8 ms. E minor to 8 ms. G $\flat$  minor.

A very different "tour of the twelve-inch" — minus the "funky guitar" and "perky percussion." What this is, is simply an extended version of the song itself, with our female tourguide taking a back seat. This is a very well-constructed and danceable mix, that unfortunately is not presently slated for commercial release. So if this is a hit at your club, beg, cajole, cry — do what you must to get a copy of this essential promo: \*\*\*\*  $\frac{1}{2}$

Jeffrey Osborne  
**ROOM WITH A VIEW**  
A+M (US) 12" SP-12199  
114 BPM with a cold end; C major at -1.5 on the Technics 1200 (PA BPM: 112)

To my mind, this is simply the best Black pop record since "Ain't Nothin' Goin' On But The Rent." Pure chart-oriented dance music with a perfect melody, clean production by Richard Perry, and a positive message that never has to rely on being overly cute or sexually demeaning. If you must play Top 40, you must play this: \*\*\*\*

Laban  
**LOVE IN SIBERIA**  
Critique (US) 12" CR 8525  
118 BPM; E minor

Although this is released on a domestic label, it is pure euro-pop. Quite good, too. Lots of guitar and a strong melody make this one a winner. If you are a fan of the euro sound, don't miss this: \*\*\*\*  $\frac{1}{2}$

New Order  
**BIZARRE LOVE TRIANGLE**  
Qwest (US) 12" O-20546  
119 BPM with a cold end; B♭ major

Another must-have in a month full of treasures. This is New Order's most mainstream release to date, and I think it's their best — positive pop without a trace of their darker side. A strong melody and a solid dance mix make this a pick for both progressive and high-energy audiences, and the vocoder choruses near the end are a little bit of disco heaven: \*\*\*\*\* ½



Sylvester  
**SOMEONE LIKE YOU**  
Warner Bros. (US) 12" O-20548  
120 BPM with a cold end; G minor

Sylvester is back with a new label and a different sound. For this, his premiere single from his "Mutual Attraction" LP, he has stripped away his usual high-energy trappings and has released a straightforward r & b dance tune, and while my tastes don't usually run in this area, I must admit that his vocal performance is about as good as they come. If, however, you are a fan of the classic Sylvester sound, check out Razormaid M-6 for a track that certainly rates among his finest: "Sooner or Later" (117 BPM); C

major) — this also appears on the album, but the Razormaid version is the one to have. Ratings: **SOMEONE LIKE YOU:** \*\*\*\*\* ½; **SOONER OR LATER:** \*\*\*\*\* ½



Two Minds Crack  
**CRY, CRY, CRY**  
Sire (US) 12" O-20542  
125 BPM with a cold end; D minor

This trio from South Wales have created what has to be one of the best new progressive dance singles of this year. High-energy White boy pop doesn't get much better than this. There is some confusion in store, however, when trying to choose from the three mixes offered here. The "extended version" on the B-side, seems to be the mix that appeared on the original import, and it is fine except for an awkward mix-in. This problem is solved on the A-side with the second mix, which is confusingly labeled as an instrumental. This mix, however, contains only one full vocal verse and chorus, while the first mix on the A-side, which is called the "club mix," appears in actuality to be a Dub mix. Needless to say, a remix containing the best elements of all three mixes would be most welcome, but in the meantime, this is an essential: \*\*\*\*\*

Wang Chung  
**EVERYBODY  
HAVE FUN TONIGHT**  
Geffen (US) 12" A-2589 (Promo)  
128 BPM; E minor (with a C major bridge)

I have followed these guys since an early Arista LP when they spelled their name "Haung Chung." This new release is already climbing the charts, but I am taking time to mention it here because not only is it one of the best records of the year, but in the world of dance music lyrics, where

blatant sexuality generally goes overboard, the line "Everybody Wang Chung tonight" has got to get the award for naughtiness presented in the most tasteful manner: \*\*\*\*\* ½

## IMPORTS

K.T.P.  
**NEVER TOO LATE TO LOVE YOU**  
Magnet (UK) 12" KTP 10  
111 BPM; B major

Another brilliant release from Kissing The Pink, drawn from the altogether amazing "Certain Things Are Likely" LP (released domestically on Mercury Records). Once again, White boy lead and Black girl chorus are superimposed on a track reminiscent of the early disco years — sort of a "Rock Your Baby" gone New Wave. The result is a must for all formats: \*\*\*\*\* ½.



Erasure  
**SOMETIMES**  
Mute (UK) 12" mute 51  
112 BPM; D♭ major

These guys haven't let me down yet, and this is certainly one of their best. The Yaz sound is still evident, with Andy Bell doing his best Alison Moyet, and the song is perfect in every way. And, if one great track isn't enough reason to buy a record, flip to the B-side and listen to "Say What" (96 BPM; A minor): \*\*\*\*\* ½

New Order  
**SHAME (OF THE NATION)**  
Factory (UK) 12" FAC 153  
115 BPM with a cold end; E minor

Before you go crazy looking for this one, be advised that this is the B-side of "State of the Nation" — a totally noisy and charmless version of the song that has been released domestically as the B-side of "Bizarre Love Triangle," which you should be buying anyway. Unfortunately, you are going to have to shell out for this one, too. "Shame" is a revamped version of "State" with much lighter percussion and Black girl chorus added, making it perfect dark disco. Be wary of playing this song through to its cold end though, as some purposely strange edits near the end may cause some exasperated stares towards your booth: \* \* \* ½

**Tabu D'Apache  
COLOURS**

Cruisin' Records (Italy) 12" CRN 740  
118 BPM; E major

It's really unusual to find an Italian release with such a credible New Wave sensibility. A great song with an interesting vocal — surefire stuff for progressive programmers: \* \* \* \*

**Franky  
HEARD YOU EVER  
HEARD OF ATLANTIS**

Blow Up (Germany) 12" INT 125.568  
120 BPM; B♭ major (with modulating verses)

Pure Eurodisco at its best — light and bouncy without ever becoming syrupy. There are few surprises here, but this is one of the most pleasant records of this style to have been released in a while: \* \* \*

**Eurythmics  
THORN IN MY SIDE  
RCA (UK) 12" DAT 8**

122 BPM; C minor in and out (with internal modulations).

Unlike the domestic 12" version of this song, which is exactly like the LP version, this is a total re-recording done in Houston during the "Revenge" tour. The intro and outro have been re-set in a minor key, and listening to this will give you a good idea of what the change from major to minor sounds like. When the song finally kicks in (in D major), it is similar to the original version, but not nearly as charming. But if the original is popular with your crowd,

this could be a surprising alternative which is also much more easily mixable: \* \* \*



**Chris  
SWEETS FOR MY SWEET**

Transparent (Germany) 12" 80 2013-1  
123 BPM; D major, with the last 8 ms. in E♭ major

Absolutely silly and absolutely fun. This is a eurobeat reworking of an old song, done with a fine sense of humor: \* \* \* \*

**Sparks  
MUSIC THAT YOU CAN DANCE  
TO**

Consolidated Allied (UK) 12" TOON2  
126 BPM; B major

This is a UK remix of this recent classic minus the awkward drop-outs of the original mix and featuring a greatly improved instrumental texture. If you loved the original, this is essential: \* \* \* \*

**O.M.D.  
WE LOVE YOU**

Virgin (UK) 12" VS 911-12  
129 BPM; G♭ major

Another wonderful extended version of a song from the not-to-be-missed "Pacific Age" LP (Hopefully, "Shame" will be soon to follow). Buy it and love it: \* \* \* ½

If you're not totally broke from buying all the four star items in this month's column, you might want to consider buying yourself and the intellectuals on your Christmas list, a copy of Shreikback's "Big Night Music" LP — not exactly dance music, but an album of such wit and humor that it leaves me speechless.

**HAPPY HOLIDAYS!**

**NATIONAL SPOTLIGHT DJ -**

Bob Miro, Backstreet, Ft. Lauderdale and National P.D. for Club chain.

\*Bob's recommended setting on digital Technics turntables (NOT A PA SETTING).

WHENEVER YOU NEED SOMEBODY - O'Ch Brown	+1.6"
ALL IN ALL - Joyce Sims	+3.6"
HUNGRY FOR YOUR LOVE - Hansen & Davis	Dub side, then vocal +.04"
MATCH MADE IN HEAVEN - Jill	Dub, then vocal
GOTT TO GET NEXT TO YOU - Cynthia Roundtree	+1.6"
LOVE BIZARRE - Sheila E	+2"

Thirteen years of spinning is a lot of records but somehow Bob Miro continues to get more involved with each record he plays. Bob spins at Backstreet in Ft. Lauderdale where he has been for the past 5 years.

In addition to spinning, Bob has branched out into other areas of the industry such as



remixing. He recently remixed E.G. Daily's current Top 10 record, "Love in the Shadows" for "JellyBean" Productions. In addition he has also remixed Lana Pellays "Pistol in my Pocket" and Pamela Stanley's "If Looks Could Kill". At the moment Bob is in the studio mixing the upcoming Pamela Stanley 12 inch "I Got the Fever".

As if all this isn't enough, Bob has just joined Miami's WHQT "Hot Mix Club and gets to spin "Live" on the air every Saturday night at 8 pm.

As far as Bob is concerned, 13 is his lucky year and who can argue! You can catch Bob Miro Wednesday thru Sunday night.

# Billboard

## Hot 100

NO.	TITLE / ARTIST	BPM	KEY
1	TRUE COLORS - Cyndi Lauper	86	C major
2	TYPICAL MALE - Tino Turner	106	A <sub>5</sub> minor in, F major out
3	I DIDN'T MEAN TO TURN YOU ON - Robert Palmer	119	F minor
4	AMANDA - Boston	64	G major in, G major out
5	HUMAN - The Human League	101	D <sub>5</sub> major in, A <sub>5</sub> major out
6	TRUE BLUE - Madonna	120	B major
7	WHEN I THINK OF YOU - Janet Jackson	116	A major of -1.5
8	SWEET LOVE - Anita Baker	88	B <sub>5</sub> minor
9	TAKE ME HOME TONIGHT - Eddie Money	133	B <sub>5</sub> minor in, D <sub>5</sub> major out
10	ALL CRED OUT - Lisa Lisa & Cult Jam	120	A <sub>5</sub> minor
11	YOU GIVE LOVE A BAD NAME - Ban Jai	124	C minor
12	WORD UP - Cameo	116	G <sub>5</sub> minor
13	THE RAIN - Ohm - Jones	108	C minor
14	HEARTBEAT - Dan Johnson	110	A <sub>5</sub> minor in, B minor out
15	THE NEXT TIME I FALL - Peter Cetera w/ Amy Grant	59	A <sub>5</sub> major in, A major out
16	THROWING IT ALL AWAY - Genesis	84	D <sub>5</sub> major
17	GIRL CANT HELP IT - Journey	126	A minor in, C minor out
18	I'LL BE OVER YOU - Toto	82	B <sub>5</sub> major
19	A MATTER OF TRUST - Billy Joel	110	D major
20	LOVE WILL CONQUER ALL - Lionel Richie	98	D minor
21	I AM BY YOUR SIDE - Corey Hart	115	G <sub>5</sub> major
22	EMOTION IN MOTION - Ric Ocasek	106	C major
23	TWO OF HEARTS - Steacy Q	132	F minor
24	JUMPIN' JACK FLASH - Aretha Franklin	124	G <sub>5</sub> minor
25	HIP TO BE SQUARE - Huey Lewis & The News	141	E major
26	IN YOUR EYES - Peter Gabriel	90	E major
27	THE WAY IT IS - Bruce Hornsby & The Range	111	G major
28	DON'T FORGET ME (WHEN I'M GONE) - Glass Tiger	110	A major in, F major out
29	TO BE A LOVER - Billy Idol	184	C major
30	SOMEBODY'S OUT THERE - Triumph	133	D major in, E major out
31	EVERYBODY HAVE FUN TONIGHT - Wong Chung	128	E minor
32	FREEDOM OVERSPILL - Steve Winwood	96	D minor of -0.5

NO.	TITLE / ARTIST	BPM	KEY
33	HEAVEN IN YOUR EYES - Loverboy	62	G major of +2.0
34	STUCK WITH YOU - Huey Lewis & The News	121	C major in, D major out
35	FRIENDS AND LOVERS - Carl Anderson & Gloria Loring	36	D major
36	WALK LIKE AN EGYPTIAN - Bangles	204	B minor
37	(FOREVER) LIVE AND DIE - D.M.D.	90	C major
38	WHAT ABOUT LOVE - T.S. Tuesday	105	G minor
39	STAND BY ME - Ben E. King	119	A major
40	DON'T GET ME WRONG - The Pretenders	204/102	C major in, A minor out
41	CANT WAIT ANOTHER MINUTE - Faryl Star	108	G <sub>5</sub> minor in, G <sub>5</sub> minor out
42	JODY - Jannette Stewart	109	E minor
43	WLD WLD LIFE - Talking Heads	138	E major in, A major out
44	YOU KNOW I LOVE YOU... DON'T YOU! - Howard Jones	144	C minor
45	EARTH ANGEL - New Edition	72	A <sub>5</sub> major
46	MIDAS TOUCH - Midnight Star	118	G minor
47	SHAKE YOU DOWN - Gregory Abbott	95	D major
48	C'EST LA VIE - Robbie Nevil	102	D minor
49	POINT OF NO RETURN - No Show	109	F major
50	WHERE DID YOUR HEART GO! - OWN - Wham	97	B <sub>5</sub> minor
51	FOOLISH PRIDE - Daryl Hall	106	E major
52	LADY SOUL - The Temptations	114	D <sub>5</sub> major
53	LOVE WALKS IN - Van Halen	87	C major in, F major out
54	WELCOME TO THE BOOMTOWN - David & David	120	D major
55	IS THIS LOVE - Survivor	118	E <sub>5</sub> major in, E major out
56	NOTORIOUS - Duran Duran	106	D minor
57	WALK THIS WAY - Run-D.M.C.	105	E minor in, E minor out
58	WORDS GET IN THE WAY - Miami Sound Machine	78	F major
59	HEARTACHE ALL OVER THE WORLD - Elton John	141	A <sub>5</sub> major in, B <sub>5</sub> major out
60	CALIFORNIA DREAMIN' - The Beach Boys	118	D <sub>5</sub> minor
61	DREAMTIME - Daryl Hall	122	A <sub>5</sub> major in, G major out
62	MISSIONARY MAN - Eurythmics	126	B <sub>5</sub> minor
63	NAIL IT TO THE WALL - Stacy Lattisaw	120	D minor in, E <sub>5</sub> minor out

NO.	TITLE / ARTIST	BPM	KEY
64	LAND OF CONFUSION - Genesis	115	E <sub>5</sub> minor
65	FOR TONIGHT - Nancy Martinez	116	B minor
66	EVERYTIME YOU CRY - The Outfield	96	B major
67	LOVE IS FOREVER - Billy Ocean	67	G major in, A <sub>5</sub> major out
68	TAKE MY BREATH AWAY - Berlin	97	A <sub>5</sub> major in, B <sub>5</sub> major out
69	DON'T STAND SO CLOSE TO ME '86 - The Police	125	G major in, G major out
70	DANCING ON THE CEILING - Lionel Richie	132	C major in, D major out
71	TWIST AND SHOUT - The Beatles	129	D major
72	VICTORY - Kool & The Gang	123	B <sub>5</sub> minor
73	CONTROL - Janet Jackson	120	E <sub>5</sub> minor
74	THE FUTURE'S SO BRIGHT, I GOTTA WEAR SHADES - Timbuk 3	157	A minor
75	CRAZAY - Jesse Johnson	113	E <sub>5</sub> minor
76	YOU BE GLIN' - Run-D.M.C.	128	A minor
77	MORE THAN PHYSICAL - Bonamara	128	D <sub>5</sub> minor
78	YOU CAN CALL ME AL - Paul Simon	129	F major
79	LOVE ZONE - Billy Ocean	80	A major in, C major out
80	GOIN' CRAZY - David Lee Roth	134	D major
81	ALL I WANTED - Kansas	115	B <sub>5</sub> major
82	SOMEDAY - Glass Tiger	100	D major
83	GOOD MUSIC - Joan Jett & The Blackhearts	117	F major in, G major out
84	GOLDMINE - The Pointer Sisters	107	G <sub>5</sub> major in, A <sub>5</sub> major out
85	THIS LOVE - Bad Company	106	F major
86	HIGHER LOVE - Steve Winwood	99	F major
87	WHEN THE RAIN COMES DOWN - Andy Taylor	137	A major
88	PARANOMIA - The Art of Noise	112	E minor
89	WHO SAYS - Devo	126	F minor
90	DAYDREAM BELIEVER - The Monkees	125	G major
91	GIVE ME THE REASON - Luther Vandross	141	E <sub>5</sub> major
92	LIKE FLAMES - Berlin	125	G <sub>5</sub> major
93	TOUCH ME (I WANT YOUR BODY) - Samantha Fox	105	A minor
94	FALLING IN LOVE (UH-OH) - Miami Sound Machine	109	D major
95	PLAYING WITH THE BOYS - Kenny Loggins	143	A major in, F major out
96	BABY LOVE - Regina	115	A major
97	COMING AROUND AGAIN - Carly Simon	70	C major in, F major out
98	GOIN' TO THE BANK - Commodores	116	D minor
99	VENUS - Bonamara	127	E minor
100	LOVE IS THE HERO - Billy Squier	116	A major

\*NOTE: If the same key is listed as both in and out, this indicates that the song contains internal modulations.

# Michael Tobin Nov - Dec Reviews

## Import and Domestic

Mylene Farmer

"LIBERTINE"

(Polydor - France - 883 829-1)

Produced by Laurent Boutonnat 136 BPM  
COLD FADE

This record is sung entirely in French, so those of you who are well-versed will have an added advantage when dancing with an unsuspecting partner.

You see, "Libertine" (lib er ten), loosely translated, means sexually un-restrained and the best part is, whether you "comprend" or not, this is slick, sweat-building fun.

The intro is very unassuming until you are attacked by driving synth-bass lines, soaring horns, and a very pretty but passionate female vocal.

If you are not ready to be drip-dried after this one, either you have serious gland trouble or you just don't dance.

Orient Affair

"CLASSIC DANCE"

(Westside Records - Germany - 22003)

Produced by Westside Records 137 BPM  
COLD END BACH intro: D minor; then  
A minor

What amazes me is, this record occupies two time periods hundreds of years apart, the result being a frenzy on the floor for all Hi-NRG clubs.

The opening features an organ sounding like it came straight from some Gothic Cathedral, added to a 1986 synth track and almost new wave style vocals.

Intricately laced throughout are horns and chant-like background vocals which seem to have come straight from King Arthur's court.

This blend may intrigue some and sound strange to others. Whatever your view, this is not to be overlooked.

Patty Ryan

"STAY WITH ME TONIGHT"

(ZYX Records - Germany - ZYX5545)

Produced by Gerd Rochel 125 BPM  
FADE C minor

ZYX Records has taken the world by storm with offices all across Europe and one in New York City. They release, at the very least, good solid dance music to incredible peak hour boystown anthems.

time we all must pass through — "adulterance."

This is the fourth single from the album "Please," with a bonus track titled "Jack the Lad."

Nasty Boys

"I WAS MADE FOR LOVING YOU"

(BMS Records - Italy - BMS 309)

Produced by FLEA 125 BPM COLD  
END E♭ minor

Because of its strange beginning for me, I set out not to like this re-make. Originally done by Kiss in the mid 1970's, I remember hearing this in the clubs everywhere. I could not believe my ears when I found out who the artist was.

The production is similar to that of Stock, Aitken, and Waterman, especially in the layout. First, an intense percussive assault on your senses, then the vocal with great harmonies in the chorus, and finally, interesting breakdowns toward the end. The only place it succeeds in disappointing me is at the very end. All of a sudden the music fades and the lead vocal does this "rock-apella" thing, which seems very out of place. With only 30 seconds gone awry, the disappointment is all but a fleeting moment.

Limahl

"INSIDE TO OUTSIDE"

(EMI England 12" 5570)

Produced by Giorgio Moroder 118 BPM  
FADE C minor

By far, Limahl's best record since "Never-ending Story." I have always been a fan, although my dancefloor has not, and this is packing it.

EMI America has no plans to release this domestically. Too bad — there's gold in them there grooves.

This is a melding of Euro and Funk with an undertone of Rock. A combination so well-balanced it should please Pop, NRG, Funk, and some D.O.R. audiences.

White boy lead, black girl back-up, solid instrumentation in a well paced mix. ENJOY!

Sisley Ferré

"GIVE ME YOUR LOVE"

(Hot Sound Records - Holland - HS 8612)

Produced by Michiel Van De Kuy & Erik Van Vliet 125 BPM COLD END C minor

This is one of those records that sounds like a lot of others — Stacy Q and Phyllis Nelson immediately come to mind. Normally, I would say we have heard it all before, but Ms. Ferré's genuine expression of this song makes it worthy of a "THUMBS UP."

It is written: "Imitation is the sincerest form of flattery."

DAF

"PURE JOY"

(Dean Records - Germany - 608498)

Produced by DAF 120 BPM FADE G♯  
major

Sexuality is the obsession of the two who are DAF. From this obsession comes the most Delightful, Dark & Danceable records available.

This new single taken from the album "1st Step To Heaven" is brighter sounding than their past material. Still they manage to stay on the road they have named "The Edge of Darkness."

Music for the soul, not the mind.

Pet Shop Boys

"SUBURBIA"

(EMI America 12" V-19226)

Produced by Julian Mendelssohn 126  
BPM COLD FADE C minor, with C  
major chorus to end.

We'll switch gears from the dark boys of Germany to the bright, English boys of pop and their new release.

The intro may take the dancefloor by surprise at first, but I wouldn't change a note. The monologue over just a downbeat with percussion filling the background is wonderful. Hence, the stage is set for a 9 minute adventure in which we re-live those care-free days, both innocent and dangerous.

Suburbia paints a picture complete with clever sound effects, of an ageless

This latest offering falls into the latter category.

Hypothesis: Patty is an Irish-Italian American, who couldn't get a break in the States. She went to Italy to cut a record and the Milan offices of ZYX picked it up.

Result: An Italian record on a German label sung by an American girl. An International hit! POSSIBLY!

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Winching The Neus  
"STRANGE TALK"

(Night 'n' Day Records - Germany  
-30.1048)

Produced by Chris Bendorff 117 BPM  
COLD END D major

Over the past six or eight months, Import music seems to be leaning more toward American R&B. This is evident in the lower BPM range the Europeans are targeting, best described by a term I am using more frequently: "Euro-Funk."

This record has a little bit of Cameo, maybe a hint of classic Kool and the Gang (remember "Hollywood Swingin'"), and remains distinctively Euro.

A strange union for some "Strange Talk."

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The Winners  
"FREEDOM"

(Crash Records - Italy - DS - 039)

Produced by G. Barboni & G. Panariello  
120 BPM COLD END G minor

Overall this is hi-energy music unsurpassed. As with some Italian records, between the accent and phonetic singing it makes it difficult to understand lyrically. Once you overcome this, however, the chorus ringing of "Freedom" and the ominous hook that envelops you just won't let you go.

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**MICHAEL TOBIN**  
— Bio —

Michael started spinning professionally in 1981 and afterwards played at CAM-PUS in Cambridge, MA.

Today he is a Billboard reporter and plays Sundays at the METRO in Boston.

# Ron Gazbarro - Singled Out Radio 45's

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**JUMPIN' JACK FLASH -**

Aretha Franklin  
(Arista / 456)

Whoopi and 'Retha were hangin' out at a soul food joint somewhere in east L.A. when all of a sudden, guess who came in? The Rolling Stones. Mick immediately ran up to Whoopi and stuck his microphone into her crotch, real playful like they were school kids.

"What you doin'?", she screamed. "Who do you think I am, Tina Turner?"

Meanwhile, Keith Richards and 'Retha began to talk about the new movie Whoopi was going to star in. 'Retha wanted to sing the main theme song but didn't like the producers choice, Tired of Being Blonde.

"I don't want anyone to remember that I was blonde about 5 years ago, during my Luther Vandross phase," lamented 'Retha.

"Well," whispered Keith, so Mick wouldn't hear, "how about a Stones song?"

"Interesting," agreed the Queen of Soul, "like Satisfaction or something from Goat's Head Soup."

"Yeah, something like that," said a disgruntled Richards, picking up the sugar container and peering into it. "What's this white stuff?"

Across the table, Mick was doing a Whoopi imitation and Whoopi was doing a Mick imitation. You could not tell the difference.

And so JFF was reborn. And in clear vinyl yet. The song sounds like it was made for Aretha - great! She even hallelujahs at the end. (90%)

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**WALK LIKE AN EGYPTIAN -**

The Bangles  
(Columbia / 3:21)

Surprising when you recall some of their other songs. This one reminds me of Duran Duran's Hungry Like the Wolf, where the video was more important than the song itself. The flip side — Angels Don't Fall in Love — is a gem and goes with the group's "what do we do after a hard day in the secretarial pool" image.

A disappointing choice from an album that has more than a few good songs. I bet my paisley shirt it will die a quick death. (70%)

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**CALIFORNIA DREAMIN' -**

The Beach Boys  
(Capitol / 3:10)

You have a group (The Beach Boys) whose lead member drowned as a result of alcohol. You have a songwriter (John Phillips) who is renowned for his drug problem. You have a producer (Terry Melcher) whose mother (Doris Day) was





best friends with a victim of AIDS (Rock Hudson).

The result is a remake of this Mama's and Papa's anthem of some 22 years ago when the world was very different. A poignant ballad considering the groups' magnitude, the song is a mature step for the usual fun-loving team.

Beautiful and haunting with an unusual vocal interpretation. The lyrics seem to speak, not of a place, but of a time forever gone. (92%)

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**DON'T GET ME WRONG -**

The Pretenders  
(Sire / 3:49)

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Now that Chrissie Hynde has cleaned house and gotten a whole new group together, the end-product seems very commercial. In fact, it sounds like the theme song for a female TV detective show. The song loudly boasts a hook that could catch a 200 pound tuna and is very un-Pretenders. Contrived lyrics. Hokey guitar treatment smack in the middle of this muddle. Don't get me wrong, Chrissie, but didn't you used to be great? Or were you pretending? (60%)

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**STAND BY ME - Ben E. King**

(Atlantic / 2:55)

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In June 1961, Stand By Me was blocked from the Number One position by three other songs: Quarter to Three by Gary U.S. Bonds, Travelin' Man by Ricky Nelson and Moody River by Pat Boone.

The first time I heard it, I was DXing some station down in New Orleans in the middle of the night. It kept fading in and out on my AM radio from Sears.

My point? There are certain songs that will always bring back a long-buried piece of your life. For me, the re-release of this classic brought back terrific memories. It is in a class by itself. (98%)

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**THE GIRL PULLED A DOG -**

Female Body Inspectors  
(WB / 3:31)

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Female Body Inspectors. F.B.I. Get it? (Smirk, smirk) If you've got one of those home entertainment centers that props up on your shoulder while you try to

impress the entire East side of town, you will get off on this, um, song.

This record is just the thing if you are trying to scare the rats out of your tenement or make people think you are so bad-d-d.

And talk about sexist lyrics! I'm sure Gloria Steinem plays this for Edwin Meese when he comes over for cocktails. (12%)

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**DANCE WITH ME - Alphaville**

(Atlantic / 3:57)

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My favorite tune of the moment. This is a heavy sound that brings back the days of A Flock of Seagulls, Haircut 100 and Kajagoogoo. I have always liked this commercially unappreciated group and this song hits the mark for me. It's got a memorable beat that I am certain will not only be big in Japan, but all over the world. (95%)

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**RAGE HARD -**

Frankie Goes to Hollywood  
(Island / 4:07)

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Kings of the audience-participation style rock, FGTH has put out the quintessential generic freedom song. You troubled by Soweto? You troubled by Star Wars? You troubled by the increasing size of shoulder pads? Fine, you will love this song because it will make you feel like marching down the street with 20 of your friends to protest something.

As far as radio goes, the song may be too heavy for morning drive - especially after the copter traffic report. But you can protest that too! Right on. (88%)

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**EVERYBODY HAVE FUN**

TONIGHT - Wang Chung

(Geffen / 3:59)

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What a super party song! This latest effort collides with the mainstream dead center. It's got a nifty bridge that adds to the song's accelerating momentum all the way to the end. Everybody should Wang Chung tonight. (93%)

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**COMING AROUND AGAIN -**

Carly Simon  
(Arista / 3:31)

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We lived through Carly's Bloomingdale-hippie phase with her \$300 denim skirts. We lived through "Gavotte" and her quasi-perfect romance with JT. We lived through, thank God, Carly not picking fresh flowers for Jesse.

Now Carly is the patron saint of the yuppies. This is the theme song from the Streep/Nicholson flick, Heartburn, where you are supposed to believe everyone in the whole world is 35, makes 60 grand a year, and is white.

But who sings about relationships like Carly? Only Carly. Buy Carly's record so she can have enough money to go to Bermuda and find a really great guy and make some antique silver jewelry. (93%)



# Catching an "Old Wave"

by Joel-Steven

Oldies but goodies. The mere phrase conjures up images of Elvis' shaking hips, Chuck Berry's duckwalk or a black vocal group huddled around a single microphone. Yet, to some DJs, the phrase is synonymous with "dead." Today, nothing could be further from the truth.

Most of us have at least a few songs from the nostalgia era that bring back certain memories. Even the jocks in their early 20's (or younger, for those of us who started before a legal age) can hardly escape the influence that the 50's and 60's musical era has had on today's scene. There are numerous remakes, musical dedications, and now even the original artists are topping current charts with twenty year old songs. Even recent "new

wave" groups like Stray Cats, Romantics, or Fabulous Thunderbirds, have a sound rooted in the rock and roll beginnings.

One important reason the nostalgia wave is so big right now is the memories of a certain simpler or turbulent time in our history. Another is the fact that all of those baby boomers are turning 40, an incredibly popular age to be these days. That's a lot of people who grew up during the very musical eras being discussed.

But it really is much deeper than all of that. In twenty years, when they dig up a couple of "oldie classics" from the 80's, there will still be the magic era of the 1950's and 1960's. It was the beginning of a special kind of music, an art form that would take years to come of age in respectability. It was a time when a handful of teenagers would unwittingly control not

only a musical direction, but social and cultural trends as well. Rock and pop stars now outranked former cultural heroes as writers, soldiers, or sports figures.

And the assault of this new kind of music turned into one heated battle with church groups, parents and politicians lobbying against the evils of rock and roll, a battle which still rages today. But those who were first to stand up and defend their music seem to hold a proud attachment to their struggle and eventual victory. This era of popular music has almost a magic stigma which will carry it forever through the annals of music.

## "MIXING OLDIES"

When a disc jockey pushes the play button on his turntable, he also pushes a nostalgia button in the memory of the listener. Memories not just of the song, but where they were in their life when this record was released. In a nightclub situation, this song must also inspire them to get up and dance. Although the familiarity and appeal of the song are important in pulling the dancer off of his or her chair, any jock knows it's the mix that keeps the floor flowing from one hit to another. The object is obviously to avoid the "changing of the guard" effect at the end of every record. Oldies don't have to be an exception, even though the songs were recorded before the invasion of DJ mixing.

Using the techniques involving music theory as well as BPM, discussed in *Harmonic Keys Magazine*, any DJ should be able to mix oldies records. However, there are a few key (pardon the pun) factors to remember:

- 1) Since these songs were mostly recorded in one take with a live drummer, the BPM's may not stay consistent, changing from the beginning of the song to the end.

- 2) Few of the songs are still on original labels or pressings. When the new label re-records these songs for their own pressing, they are often at a slightly different speed and / or fidelity. Pitch is also altered sometimes, and a DJ may find himself mixing into a certain song with a completely different pitch adjustment setting that with another issue of the same song.



Hank Ballard & Joel-Steven

3) It is almost always better to use the original recording of a particular tune. Often in the fifties through the mid sixties, artists would re-record their popular hits in order to sell them to another label. Sometimes another "take" of the song would be issued for similar reasons. Usually the original release has the true key, beat and timbre, and better fidelity.

4) Some of these differences are minute, and some are vast. The key obviously is in total familiarization with not just the songs, but the records themselves. Recognize what labels have desirable qualities and try to use these copies for better mixes.

Some labels are more consistent than others, usually providing the best copy available. ORIGINAL SOUND, ERIC, CHESS, AND COLLECTABLES all have the best all around qualities and selection of hits. They often also feature back-to-back hits by different artists, which gives you a wider range and lower cost; WARNER BROTHERS and ERIC sometimes with the same artist. ORIGINAL SOUND, ATLANTIC, MOTOWN and JCI all offer excellent compilation albums, with good choices of songs and a solid fidelity. (In fact, ORIGINAL SOUND'S copy of "Louie, Louie" by The Kingsmen is best regarded by oldies jocks as the only version to even play.) Some import versions and off-beat labels have also turned in some nice copies, so the key is really to keep raiding record stores until one finds an acceptable copy.

When the key, BPM's, and any PA is affected by having different labels or copies of the songs played, a DJ with Technics 1200 in New York and a DJ with Technics 1200 in L.A. with identical titles, may have radically different collections. And since the song itself may change its statistics while playing, two songs that mix one way may not be the same in the reverse order. Therefore, the sets and oldies hit list are merely guides to which the DJ should adapt his material. There could be many variations in statistics and some practice will make perfect.

Just remember the self-altering stats, one shot mix starting points, and your nostalgia buttons, but most of all, have fun. That is, after all, the underlying theme of the records you're playing. Be careful though, for after you've put away the last disc, taken someone's request, and cleaned and cued the next song, it's already time for your next mix. These oldies but goodies tend to be short.

Short and sweet.

BPM	TITLE / ARTIST	KEY
<b>Set #1: 50's set</b>		
126	THAT'LL BE THE DAY - Buddy Holly	A major
132	HEY BABY - Bruce Channel	A major
148	ALL SHOOK UP - Elvis Presley	B♭ major
172	JOHNNY B GOODE - Chuck Berry	B♭ major
<b>Set #2: 50's set</b>		
171	GREAT BALLS OF FIRE - Jerry Lee Lewis	C major
153	SPLISH SPLASH - Bobby Darin	C major
144	LUCILLE - Little Richard	C major
<b>Set #3: Late 50's to Early 60's set</b>		
195	AT THE HOP - Danny & The Juniors	A♭ major
146	SURF CITY - Jan & Dean	A♭ major to C major
149	LA BAMBA - Ritchie Valens	C major
152	LET'S DANCE - Orin Montez	G♯ major
<b>Set #4: Sing-a-long 60's set</b>		
115	HANG ON SLOOPY - The McCoys	G major
120	SHERRY - Four Seasons	G major
125	SUGAR SUGAR - The Archies	D major
129	TWIST & SHOUT - The Beatles	D major
121	PROUD MARY - Credence Clearwater Revival	D major
130	JOY TO THE WORLD - Three Dog Night	D major to A major and back to D
<b>Set #5: 60's set</b>		
130	HEY TONIGHT - Credence Clearwater Revival	E major
130	GLORIA - Them	E major
131	(I'M NOT YOUR) STEPPIN' STONE - The Monkees	E minor
127	GET OFF MY CLOUD - Rolling Stones	E minor
<b>Set #6: 60's hits set</b>		
138	DAY TRIPPER - The Beatles	E major
136	I CAN'T GET NO SATISFACTION - Rolling Stones	E major
139	THE LETTER - Box Tops	A minor; D♯ major end
<b>Set #7:</b>		
118	I HEARD IT THROUGH THE GRAPEVINE - Marvin Gaye	E♭ minor
152	SHOUT - Animal House Soundtrack	E♭ major
170	JAILHOUSE ROCK - Elvis Presley	E♭ major
116	THE WANDERER - Dion & The Belmonts	D major

In Set #1, HEY BABY'S beat is slower in the intro than later, so only 1% less PA than BUDDY'S tune (which I play at +2% for extra oomph). With a 4% difference between ELVIS & HEY BABY, the keys match but not BPM. However, a well timed slide-in during fade out will work great. JOHNNY slams out ELVIS' cold end, and pumps up speed and energy.

Set #2 has FIRE'S outro and SPLASH'S intro almost identical and 4% PA difference between SPLASH and LUCILLE (started on last chorus of SPLASH) will have 'em screamin'!

Some bizarre couple of mixes in Set #3 start with cutting HOP'S last vocal line and SURF'S opening line in favor of blend at the perfect fifth. SURF then modulates to C for a nice LA BAMBA kick in. Keep that 2% PA faster than DANCE with drum overlay. From there one could drop in with "Woolly Bully" or "Do Ya Wanna Dance" for cold endings in 60's or R & B sets, "Dance, Dance, Dance" for surf set or "Crocodile Rock" for an early 70's set.

BPM match-ups cover the first three songs in Set #4. Then when TWIST kicks in over SUGAR, your floor will go nuts. After a 2% advantage, PROUD slams out of TWIST'S final downbeat and into JOY with a 3% PA advantage. Oldies crowds generally love to sing along with these lively hits.

Set #5 overlays GLORIA out of TONIGHT'S fading guitar riff. Before STEPPIN' moves into double-time, fade in CLOUD'S intro at 1% faster PA. Sometimes from here I'll go to original "Venus," the Doors, or "Born to Be Wild" to continue "darker" sixties set.

A mix I always knew would work in Set #6 has an overlay of famous guitar riffs between TRIPPER and a 2% PA faster SATISFACTION. LETTER'S opening snare makes for an easy but short over kick-in.

Finally, in a set that allows the DJ to go into any tempo or style of oldies, GRAPEVINE'S popular groover mixes well into SHOUT'S opening piano. If the floor's not already packed, it will be. JAILHOUSE slams out of SHOUT maintaining a faster tempo, and then WANDERER could be used to bring tempo back down for a fresh start or in order to go into early 60's or soul. But more on that next month when we look at great R & B sets and transition sets that allow one to go from one style of rock into R & B and Soul sets. Have fun & don't burn your fingertips!

# Classic Rock 'n' Roll Oldies Sorted by BPM

## Keys and BPM by Lee Erwin and Joel-Steven

**BPM PA TITLE / ARTIST KEY OPEN/CLOSE**  
**Sorted BPM — All Keys Major Except as Noted**

47.5		DADDY'S HOME - Shep & The Limelites	F	cold *
53		FOR YOUR PRECIOUS LOVE - Jerry Butler & The Impressions	Dv	cold *
54.4		PLEDGING MY LOVE - Jimmy Rio	C	fade *
56		EVERY BEAT OF MY HEART - The Pips	C	cold *
57		I LOVE HOW YOU LOVE ME - The Paris Sisters	B+	fade *
57		SMOKE GETS IN YOUR EYES - The Flatters	E+	cold *
57.3		HURT - Tim Yuro	F	cold *
59		10 COMMANDMENTS OF LOVE - Marley & The Moonglows	A+	cold *
60		THEN YOU CAN TELL ME GOODBYE - The Coonies	A	cold *
60.5		DON'T MAKE ME OVER - Dianne Warwick	C	fade *
61		GEE WHIZ - Carla Thomas	F	cold *
61		SINCE I'VE BEEN FOR YOU - Lenay Wash	A+	cold *
61.5		UNFORGETTABLE - Dinah Washington	C	cold *
62		IMAGE OF A GIRL - The Squires	D	fade *
63		MY TRUE STORY - The Five Four	E+	fade *
63		DIAMONDS AND PEARLS - The Paradors	F	cold *
64		THE WAY YOU LOOK TONIGHT - The Jagsons	E+	cold *
64		KISS AND SAY GOODBYE - The Marthallans	B	cold *
64.5		A THOUSAND STARS - Kathy Young	C	cold *
65.5		ANGEL BABY - Raze & The Originals	C	fade *
65.5		HAPPY HAPPY BIRTHDAY BABY - The Tune Weavers	B+	cold *
66		SURFER GIRL - The Beach Boys	Dv ends in D	fade *
66		YOU CHEATED - The Shields	B	fade *
66		THOSE OLDS BUT GOODIES - Little Caesar & The Romans	G	fade *
66		LOVERS ISLAND - The Blue Jays	G	cold *
67		THE LETTER - The Medallions	G	cold *
67.5		DONNA - Kribsie Values	F	fade *
67.5		YOU BELONG TO ME - The Duprees	Dv	fade *
68-1.866.5		WHAT'S YOUR NAME - Dion & Jean	F	cold *
69		CONFIDENTIAL - Sorely Knight	E+	cold *
69		A CASUAL LOOK - The Six Tones	F	fade *
69		THEY'VE GOT A FEELING - The Skyliners	G+	fade *
69		PLEASE LOVE ME FOREVER - Cathy Jean & The Roommates	Dv ends in D	fade *
69		I'M SORRY - Brenda Lee	B+	cold *
69.5		GOODNIGHT MY LOVE - Jason Belvin	C	cold *
71		EGGIE MY LOVE - The Teen Queens	C	cold *
71		MEMORIES OF EL MONTE - The Penguins	A+	fade *

**BPM PA TITLE / ARTIST KEY OPEN/CLOSE**  
**Sorted BPM — All Keys Major Except as Noted**

71		SINCE I DON'T HAVE YOU - The Skyliners	G+	cold *	
71		ONCE IN A WHILE - The Chimes	E+	cold *	
71		LOVE ON A TWO WAY STREET - The Moments	D	fade *	
71.5		HEAVEN AND PARADISE - Don Julian & The Meadowlarks	A+	cold *	
72		OH WHAT A NIGHT - The Dells	G	cold *	
72		ALL IN THE GAME - Tommy Edwards	E+	cold *	
72.5		EARTH ANGEL - The Penguins	A+	cold *	
73+207.5		DEVIL OR ANGEL - The Clavett	G+	cold *	
73+1.074		LEAVING IT ALL UP TO YOU - Dale and Grace	C	fade *	
74		YOU WERE MINE - The Frontliss	F ends in G+	fade *	
74		DEDICATED TO THE ONE I LOVE - The Skinnies	B+	ends 82	fade *
74		JUST RECALISE - Lloyd Price	E+	cold *	
75		DRIFT AWAY - Duane Gray	B+	ends 79	fade *
76		OVER THE MOUNTAIN, ACROSS THE SEA - Johnny & Joe	A+	ends 77	fade *
76		SIXTEEN CANDLES - The Crests	B+	cold *	
77		SINCERELY - The Moonglows	E+	ends 80	cold *
77.5		RELEASE ME - Esther Phillips	Dv	cold *	
78.5		SILHOUETTES - The Rays	G	ends A+	cold *
79.5		I'M SO LONESOME I COULD CRY - B.L. Thomas	G	cold *	
80		THIS TIME - Troy Shondell	D	cold *	
81		A TEENAGER IN LOVE - Dion & The Belmonts	Dv	fade *	
82		FEELINGS - Morris Albert	E minor	fade *	
85		LA LA MEANS I LOVE YOU - The Del-Ronics	G	ends in A	fade *
86		TOGETHER - Tanya	D	fade *	
88		O HOW HAPPY - Shades Of Blue	A	fade *	
90		SEALED WITH A KISS - Brian Hyland	F minor ends G+	major	cold *
90		SHOW AND TELL - Al Wilson	D	fade *	
91		BEFORE THE NEXT TEARDROP FALLS - Freddy Fender	B+	cold *	
92		OUR DAY WILL COME - Ruby & The Romantics	E+	ends 95	fade *
93		YOU'VE LOST THAT LOVING FEELING - Righteous Bros.	Dv ends 98	fade *	
93		THE BEST THING THAT EVER HAPPENED TO ME - Gladys Knight & The Pips	A+	ends in B	cold *
94		I'M YOUR PUPPET - James & Bobby Purdy	B+	fade *	
96		TEEN BEAT - Sandy Nelson	A	cold *	
96		SOUL AND INSPIRATION - Righteous Bros.	B	fade *	
97		MY BLUE HEAVEN - Fats Domino	Dv	cold *	

**BPM PA TITLE / ARTIST KEY OPEN/CLOSE**  
**Sorted BPM — All Keys Major Except as Noted**

98		SOLDIER BOY - The Shirelles	B+	cold *	
98		I WANT YOU BACK - Jackson 5	A+	fade *	
100		WALK ON BY - Diana Warwick	F	fade *	
100		SUPERSTITION - Steve Wonder	E+	minor	fade *
101		HONKY TONK, PT. 2 - Bill Doggett	F	cold *	
101		TEEN ANGEL - Mark Dinning	C	cold *	
102		HELLO STRANGER - Barbara Lewis	C	fade *	
102		PRECIOUS AND FEW - Cinnia	A+	ends in B	cold *
103		GOING OUT OF MY HEAD - Anthony & The Imperials	E	ends 108	fade *
104		EXPRESSWAY TO YOUR HEART - The Soul Survivors	G+	fade *	
104		ALL I HAVE TO DO IS DREAM - The Everly Bros.	E	fade *	
104.5		DUKE OF EARL - Gene Chandler	F	fade *	
105		THE BIRDS AND THE BEES - Jewel Akens	B+	fade *	
106		HONKY TONK, PT. 1 - Bill Doggett	F	ends 101	fade *
106		BO DIDDLEY - Bo Diddley	G	fade *	
107		TURIN ON YOUR LOVE - Bobby Grant	F	fade *	
108		CAN'T GET NEXT TO YOU - Temptations	C	fade *	
110		TRACES - Classics IV	D+	ends E+	fade *
110		MUSTANG SALLY - Wilson Pickett	C	fade *	
110		RESPECT YOURSELF - Staple Singers	B	minor	fade *
110		DO YA KNOW WHAT I MEAN - Lee Michaels	C	cold *	
110		SIGNED, SEALED, DELIVERED - Steve Wonder	F	fade *	
112		HEARD IT THROUGH THE GRAPEVINE - Gladys Knight & The Pips	C	minor	fade *
112		SOUL MAN - Sam & Dave	G	fade *	
114		THE WANDERER - Dion	D	fade *	
114		RESPECT - Aretha Franklin	C	fade *	
116		VENUS - Frankie Avalon	B+	cold *	
116		HANG ON SLOOPY - The McCoys	G	cold *	
117		(BARY) HULLY GULLY - The Olympics	D	fade *	
117		HONKY TONK WOMAN - Rolling Stones	G	cold *	
118		SWEET PEA - Tommy Boy	A	fade *	
118		CALIFORNIA GIRLS - Beach Boys	B	fade *	
118		HEARD IT THROUGH THE GRAPEVINE - Marvin Gaye	E+	minor	fade *
119		MOCKINGBIRD - Inez Fava	G+	fade *	
119		MAYBELINE - Chuck Berry	B	fade *	
119		AIN'T TOO PROUD TO BEG - Temptations	C	fade *	
120		LOVE IS STRANGE - Mickey & Sylvia	C	fade *	

BPM	PA	TITLE / ARTIST	KEY	OPEN/CLOSE
<b>Sorted BPM — All Keys Major Except as Noted</b>				
120		SHEREE - Four Seasons	G	fade
120		SHOTGUN - J. Walker & The Allstars	A	fade
120		NO MATTER WHAT - Badfinger	A	cold
121		FUNKY BROADWAY - Wilson Pickett	E	fade *
121		HAPPY TOGETHER - The Turtles	G	minor ends G major cold *
121		LOVE MAKES THE WORLD GO ROUND - Dean Jackson	A	fade *
121		PROUD MARY - Creedence Clearwater Revival	D	fade
121.5		RAINDROPS - Dion Clark	A	fade
122		BACKFIELD IN MOTION - Mel & Tim	D	fade *
122		GYPSY WOMAN - The Impressions	B	fade *
122		GET BACK - The Beatles	A	cold
122		WAY YOU DO THE THINGS YOU DO - Tamara Jones	E	ends in E fade
123		CHAPEL OF LOVE - The Dixie Cups	D	fade *
124		OLD TIME ROCK & ROLL - Bob Seger	G	fade
124		TEARS OF A CLOWN - Smokey Robinson	C	fade
124		THE BIG HURT - Tom Fisher	C	cold *
124		I KNOW - Barbara George	F	fade *
125		POPCICLES & ICICLES - The Mummies	E	cold *
125		RAMA LAMA DING DONG - The Edsels	D	cold *
125		MASHED POTATO TIME - Dion Clark	D	fade *
125		RESCUE ME - Fontella Bass	A	fade
125		DO WAK DEDDY - Marshall Mann	E	cold
125		SUGAR SUGAR - The Archies	D	fade
126		CAN'T HELP MYSELF - Four Tops	C	fade
126.5		THAT'LL BE THE DAY - The Crickets	A	cold *
127		TWIST AND SHOUT - The Isley Bros.	G	fade *
127		SUNNY - Bobby Hebb	E minor ends G major	129 fade *
127		LOUIE LOUIE - Kingmen	A, ends 125	cold *
127		1-2-3 - Lini Berry	E	fade
127		GET OFF MY CLOUD - Rolling Stones	C	fade
127		VENUS - Stokey Blue	B, ends E minor	fade
127		OH PRETTY WOMAN - Ray Orleans	E, ends A	cold
128		THE JERK - The Larks	F	cold *
128		MY GUY - Mary Wells	B	fade *
128		DANCING IN THE STREETS - Martha Reeves & The Vandellas		fade *
128		LEADER OF THE PACK - The Shangri-las	C, ends D	fade *
128		BROWN SUGAR - Rolling Stones	C	cold
129		TWIST AND SHOUT - The Beatles	D	cold
129		BLACK IS BLACK - Los Bravos	E minor ends D	cold
129		GOIN' TO A GO-GO - Smokey Robinson	G	fade

BPM	PA	TITLE / ARTIST	KEY	OPEN/CLOSE
<b>Sorted BPM — All Keys Major Except as Noted</b>				
129		SHEREE TO THE MUSIC - Sly & The Family Stone	G	fade
130		ALLEY OOP - Hollywood Argyles	G	fade *
130		JOY TO THE WORLD - Three Dog Night	D	fade
130		HEY TONIGHT - Creedence Clearwater Revival	E	fade
130		GLORIA - Them	E	cold
130		I SHOULD'VE KNOWN BETTER - The Beatles	G	fade
131		SIXTY MINUTE MAN - The Dominoes	E	cold *
131		STEEP STONE - The Monkees	E	fade
132		COME GO WITH ME - Del Vikings	A	fade *
132-131/131		HONEY - Barrett Strong	F	fade *
132		HE WILL BREAK YOUR HEART - Jerry Butler	B	cold *
132		FORTUNATE SON - Creedence Clearwater Revival	G	fade
132		MONY MONY - Tommy James	A	fade
132		HEY BABY - Bruce Channel	A	fade
132		THIS OLD HEART OF MINE - The Isley Bros.	C	fade
132		CRY LIKE A BABY - Bastays	A, ends D	fade
132		NO PARTICULAR PLACE TO GO - Chuck Berry	G	fade
132.5		MY BOYFRIEND'S BACK - The Angels	D	fade *
133		DOUBLE SHOT OF MY BABY'S LOVE - Swingin' Medallions	A	fade
133		UPTIGHT - Stevie Wonder	D	fade
135		GET READY - Bare Earth	D minor	fade
136		LAST KISS - J. Frank Wilson	E	fade *
136		YOU REALLY GOT ME - Katy	G, ends D	cold
136		SATISFACTION - Rolling Stones	E	fade
137		BIFCH - Rolling Stones	A minor	fade
137		SUPERCHEER - Terry Stafford	D	fade *
137		WELL YOU STILL LOVE ME TOMORROW - The Shirelles	C	fade *
138		DAY TRIPPER - The Beatles	E	fade
139		STAGGER LEE - Lloyd Price	D, ends 143	fade *
139		THE LETTER - Boyz	A minor ends D major	fade *
139		LOW RIDER - Wax	G	fade *
139		JUMPIN' JACK FLASH - Rolling Stones	B	fade
139		A HARD DAY'S NIGHT - The Beatles	G	cold
140		LET THE GOOD TIMES ROLL - Shirley & Lee	D	cold *
140		DON'T YOU JUST KNOW IT - Huey Smith	E	fade *
140		MAMA SAID - The Shirelles	B	fade
141		TOSSIN' AND TURNIN' - Bobby Lewis	C	fade *
141		WOOLY BULLY - Sam The Sham & The Pharaohs	G	cold *
141		LUCILLE - Little Richard	C	cold *
141		BIRTHDAY - The Beatles	A	cold
142		LET'S SPEND THE NIGHT TOGETHER - The Rolling Stones	D, ends G	fade

BPM	PA	TITLE / ARTIST	KEY	OPEN/CLOSE
<b>Sorted BPM — All Keys Major Except as Noted</b>				
142		HEART OF ROCK & ROLL - Huey Lewis	B	fade
144		STRANDED IN THE JUNGLE - The Castles	C	fade
144		LIAR LIAR - The Castaways	C minor	cold *
146		SURF CITY - Jan & Dean	A	ends C fade
146		LITTLE STAR - The Elgans	A	cold *
148		SPUSH SPLASH - Bobby Darin	C	fade *
148		SEARCHIN' - The Cookies	D, ends 150	fade *
148		RUNAWAY - Del Shannon	B, ends 151	fade *
148		I FOUGHT THE LAW - Bobby Fuller	G	cold *
148		WE'S SO FINE - The Chiffons	F	fade *
148		DANCE, DANCE, DANCE - The Beach Boys	G, ends A	fade
148		ALL SHOOK UP - Elvis Presley	B	cold
148		I GOT YOU (I FEEL GOOD) - James Brown	D	cold
149		PEGGY SUE - Buddy Holly	A	cold *
149		GAMME SCOME LOVIN' - Spartan Doves Group	G	fade *
150		I GET AROUND - The Beach Boys	G, ends in A	fade *
150		SEA CRUISE - Frankie Ford	C	fade *
150		HANDY MAN - Jimmy James	B	fade *
151		LA BAMBA - Richie Valens	C	fade *
151		DO YOU LOVE ME - The Carpenters	F	fade *
152		SHOUT! - Animal House Soundtrack	E	fade
152		LET'S DANCE - Chris Montez	G	fade
154		SHARK BATTLE AND ROLL - Big Jim Sullivan	D	cold *
155		SUMMERTIME BLUES - Eddie Cochran	E	fade
155		IN THE MOOD - Ernie Fields	C	cold *
155		LITTLE DABBLIN' - The Diamonds	G	cold *
157		RUNAROUND SUE - Dion	D	fade *
158		OVER AND OVER - Bobby Day	C	fade *
158		BEVIN' IN A BLUE DRESS - Mitch Ryder	C	fade
159		TWISTIN' THE NIGHT AWAY - Sam Cooke	A	fade
159		THE TWIST - Hank Ballard	E	cold
159		FUN FUN FUN - The Beach Boys	E, ends B	fade *
159		BAUNCHY - Ernie Freeman	E	fade *
160		GREAT BALLS OF FIRE - Jimmy Lewis	C	cold *
161		GREAT GOSH AMIGHTY - Little Richard	G	fade
161		QUARTER TO THREE - Gary U.S. Bonds	G	fade *
162		ROCKIN' AT MIDNIGHT - Honeydew	E	cold
162		I SAW HER STANDING THERE - The Beatles	E	cold
162		I'M A BELIEVER - The Monkees	G	fade

\*available on Original Sound Records 1-800-225-1175

If you would like a listing of these Classics cross-referenced in their respective Keys, contact Harmonic Keys at (305) 294-4491

# Joseph Watt's Progressive Page

## The Rock of the Bay

by Ted Cousins

San Francisco has an extremely diverse, definitely unique music scene that I have been fortunate to be a part of. On any given night, at a number of clubs here in the city, you can hear funk, go-go, death rock, electronic music, reggae and African music, all at one club, and usually within an hour or two. The crowds really get off on the changes in tempo and mood, and the dance floors whirl and rotate constantly as people move on and off all night.

What I will humbly attempt to do with this column is to communicate some of that feeling to you, the reader, and also let you know what is happening (and working) in new and alternative music.

The most important release in the rock world these days has got to be the release

of the new Big Audio Dynamite LP entitled "No. 10 Upping St." This is a record that goes forward and backward at the same time. It goes forward in the sense that it is B.A.D.'s second LP and it takes the ideas originally presented in their first LP just a bit further. The judges' decree in Medicine Show has been retranslated into an entire song called "Dial-A-Hitman," and the generous use of dub-overs and sampled effects permeates the entire disc. The record regresses in a sense because, now, with Joe Strummer brought on as a part of the team, we sense an early Clash feel that wasn't evident in the first B.A.D. LP. This is especially evident in songs like "Beyond the Pale" and "V. Thirteen." However, regardless of whether this record travels in either direction, it is going to be a major statement in the rock clubs this year.

Luck seems to be boomeranging for local heroes, Until December. Their first two 12" singles did very well, and, in the studio, recording went off without a hitch. Travelling in high style, they bought a Winnebago to tour the Midwest. Then tragedy struck when, on their way home to S.F. to do a benefit, they were hit head on by an allegedly inebriated driver. Adam and Greg were okay, but bassist and co-songwriter Brian Weisberg was hurt pretty badly and is still in the hospital. This coincides with the release of their first album and new single, "Heaven," a monster hit in these parts. I played it twice this week and the dancers went crazy. It's got a good strong beat, searing guitars and Adam Sherbourne's distinctive vocal style. The dance remix was tastefully done and will mix easily into many formats. The band, by the way, has a new bass player on loan until Brian gets better.

The Bolshoi has been well known to rock clubbers since their EP release with the track "Happy Boy" and now they have released an entire LP. The first single called, "A Way," drives on in the tradition of The Cult and Gene Loves Jezabel. Hard guitars, echo-expanded drum sounds and wall of sound production make this a happening record. The 12" is a little long, with an extended break in the middle flowing into scattered dub and effect before kicking into the final verse and chorus. But I've found that dancers are very willing to hang and ride this song to its end.

## WARD Rock Club Top 40

### NO. ARTIST / TITLE / LABEL

- 1 Human League / Human, CRASH / A&M 12" & LP
- 2 B-52's / Summer Of Love, BOUNCING OFF THE SATELLITES / Warner Bros. 12" & LP
- 3 Comea / Word Up / Atlanta - Polygram 12"
- 4 Robert Palmer / I Didn't Mean To Turn You On / Island 12"
- 5 Talking Heads / Wild Wild Life, TRUE STORIES / Sire 12" & LP
- 6 Yello / Oh Yeah / Mercury 12"
- 7 Oran "Juice" Jones / The Rain / Def Jam 12"
- 8 Depeche Mode / A Question Of Time / Sire 12"
- 9 Run D.M.C. / Walk This Way, RAISING HELL / Profile 12" & LP
- 10 New Order / Bizarre Love Triangle, BROTHERHOOD / Qwest 12" & LP
- 11 Bong Orchestra / Sample That / Geffen 12"
- 12 Gene Loves Jezabel / Heartache, DISCOVER / Geffen 12" & LP
- 13 Eurythmics / Missionary Man, REVENGE / RCA 12" & LP
- 14 Frankie Goes To Hollywood / Relax, Hard / Island 12"
- 15 Iggy Pop / Cry For Love / A&M 12"
- 16 The Belle Stars / World Domination / MCA 12"
- 17 Bananarama / More Than Physical / London 12"
- 18 UB 40 / Sing Our Own Song, RAT IN THE KITCHEN / A&M 12" & LP
- 19 The The / Heartland, Sweet Bird Of Truth / Some Bizarre (UK) 12"
- 20 Tina Turner / Typical Male / Capitol 12"
- 21 The Pretenders / Don't Get Me Wrong / Sire 12"
- 22 Communards / Don't Leave Me This Way / MCA 12"
- 23 The Bangles / Walk Like An Egyptian / Columbia 12"
- 24 Nocera / Summertime, Summertime / Sleeping Bag 12"
- 25 Janet Jackson / When I Think Of You, CONTROL / A&M 12" & LP
- 26 CRAB / Forever (Live and Die) / A&M 12"
- 27 KTP / One Step / Mercury 12"
- 28 Wang Chung / Everybody Have Fun Tonight / Geffen 12"
- 29 James Brown / Gravity / Scott Brothers 12"
- 30 Pet Shop Boys / Love Comes Quickly, PLEASE / EM 12" & LP
- 31 Aretha Franklin / Jumpin' Jack Flash / Arista 12"
- 32 This Mortal Coil / Drugs / 4 AD (UK) 10"
- 33 D.A.F. / Voulez Vous Coucher Avec Mait / Dean (Germany) 12"
- 34 Killing Joke / Adoration / EG (UK) 12"
- 35 Steve Winwood / Higher Love / Geffen 12"
- 36 Falco / The Sound Of Music / Sire 12"
- 37 Brilliant / Somebody / Atlantic 12"
- 38 Midnight Star / Medas Touch / Elektra 12"
- 39 Mental As Anything / You're So Strong / Columbia 12"
- 40 Madonna / True Blue / Sire 12"



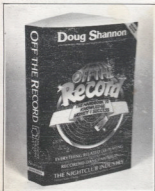
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<b>Whip Crack</b>	130
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